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OVEMBER 1, 1911 THE VOGUE CO. CONDÉ NAST, *Pres.* PRICE 25 CTS.

McCallum
Silk Hosiery

WHEN you look wistfully at the clothes of a well-dressed woman, you wonder instinctively what gives her that air of distinction, wherein lies her unusual charm.

Every well-bred woman knows that attention to details is a most important adjunct of perfect dressing. Ordinary shoes and hosiery can spoil the beauty of any gown.

McCallum Silk Hosiery gives one the satisfaction of knowing that she is dressed in perfect taste. It adds richness to any costume. Made of the purest thread silk with the wearing quality of lisle—it costs but little more.

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Our attractive booklet, "Through My Lady's Ring," is yours for the asking.

McCALLUM HOSIERY COMPANY
Largest Producers of Silk Hosiery in the World
Northampton, Mass.

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NEW YORK

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These unusual values can be procured with great ease. It requires only that you ask for the *"Onyx"* Silk Hose with the Gold Stamped Trade-Mark.

A selection of the most desirable numbers is given below.

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251.—Women's *"Onyx"* Pure Thread Silk with Lisle Sole and Lisle "GARTER TOP"—Black and all Colors—a wonderful value.

$1.00 per pair

498.—This special *"Onyx"* Production represents more Good Value and Greater Comfort than any other number. In Black and all Colors of Extra Length with a "WYDE TOP" and Silk Lisle "GARTER TOP" and Sole; twenty-nine inches long. These improvements prevent garters from cutting and toes from going through.

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$2.00 per pair

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515.—Men's *"Onyx"* Pure Thread Ingrain Silk Hose, with Lisle Sole. Black and all popular shades. Extra fine quality.

$1.00 per pair

620.—*"Onyx"* Pure Thread Silk, Black and All Colors, medium weight, with *"Onyx"* Lisle Lined Sole—insuring satisfactory service.

$1 50 per pair

Sold by the leading dealers everywhere

Lord & Taylor *Wholesale Distributors* ***New York***

Women's Fur Coats, Special Prices

Sizes 32 to 44 Bust

20—HANDSOME CARACUL FUR COAT, 54-inch long, slightly semi-fitted model of well-matched skins, pointed collar with long roll fronts and cuffs of same fur, lined throughout with fine quality brocaded silk, handsome crochet buttons..... **98.50**

22—FRENCH SEAL FUR COAT of very fine quality skins, 54 inches long, with new shaped collar and long roll shawl fronts of genuine Persian lamb fur, deep cuffs, belt and buttons of Persian lamb, lined thoroughly with best quality brocaded silk..... **165.00**

24—FRENCH SEAL FUR COAT, 54 inches long, of fine quality skins, very stylish model, slightly semi-fitted, large square collar with wide shawl fronts; collar, cuffs and border made of the seal fur in striped effect; lined throughout with handsome silk in high colors; fur buttons..... **98.50**

Fur, workmanship and lining of superior quality. Wear guaranteed

Fall and Winter Style Book "Correct Dress"

Illustrating the newest and most exclusive models of Women's, Misses', Girls', Young Men's, Boys' and Infants' ready to wear apparel, at popular prices.

Mailed prepaid out of town upon application. Address Dept. H.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Pneu Form

REPRODUCES ANY FORM EXACTLY

IT STANDS FOR YOU AT TIRESOME "FITTINGS"

PNEU FORM is the only Pneumatic Dress Form in the world. When inflated inside of your fitted waist lining it reproduces your figure, including the hips, *perfectly*. If there are any peculiarities in the figure it shows them just as plainly as they show in your own figure. For fitting waists it is simply perfect.

PNEU FORM is made to last. It is strongly constructed and is so made that there is a minimum of danger from puncturing when being pinned to. Small punctures close up automatically and do not in the least affect the shape and solidity of the form. Any unusual puncture can be mended at once by anybody without delay or expense.

PNEU FORM stands for any member of the family *by simply changing the waist lining*. The standard rod can be extended to any desired height for the fitting and draping of skirts, as shown in this illustration. French modistes prefer to fit over the *Pneu Form* rather than to fit over the human figure.

WHEN not in use the *Pneu Form* may be deflated and detached from the upright stand. The rod is a telescope rod and may be reduced immediately to a small size so that the form and rods may be packed in the box base which forms the standard for the *Pneu Form*.

FOR dressmaking at home the *Pneu Form* is ideal. It may be used for any member of the family. It never gets cross or tired when standing to be fitted. It leaves you free to attend to social or other duties while your waists or gowns are being made. A garment fitted to the *Pneu Form* will fit your own form more perfectly than if fitted to *you* during its making.

CALL and see practical demonstration at the address below. The *Pneu Form* is not sold in stores. Be sure to write for fashion booklet **C-53**, "What to Wear and How to Make It." It will give you a full description, with illustrations and prices of the *Pneu Form*, and serves as a fashion guide.

PNEU FORM COMPANY

Phone Bryant 7620 — **557 FIFTH AVE. (Near 46th Street), NEW YORK**

LYRA CORSETS

BOOKLET BY REQUEST

Lyra Corsets

produce better figures and more perfect fitting gowns. The new Fall models are especially modish, made with the fashionable low bust, the long hip and back. Insist that you get one of these smart new models of ***Lyra Corsets.***

Made In Many Modish Models

Made To Fit You

Model 5424 (*1st illustration*) *Medium figures, low bust, extra long hip, extra long back, striped coutil, white,* 18-30, $8.00

Model 4812 (*2nd illustration*) *Medium figures, low bust, extra long hip, extra long back, striped coutil, white,* 18-30, $7.00.

Model 3656 (*3rd illustration*) *Medium figures, low bust, extra long hip, long back, brocade, white, pink, blue,* 18-30, $5.00

Other New Models, $5.00 to $25.00.

All depends upon the proper fitting—**Be Fitted at Your Dealers**

Insist that you get just the right ***Lyra*** *model for your individual figure.*

For any further information you may require in regard to ***Lyra Corset*** style or styles in general, write us, addressing your communication to our expert authority on fashion. ***"Madame Lyra,"*** care of American Lady Corset Company, Detroit. She will be only too glad to respond promptly.

If you cannot buy *Lyra Corsets* in your town, we will send you direct the ***Lyra Corset*** model you wish, upon receipt of the retail price.

AMERICAN LADY CORSET COMPANY, *NEW YORK CHICAGO DETROIT PARIS*

Best & Co.

Would you like to see all that is new and authentic in

Misses' and Girls' Fall Wear?

A visit to our establishment will show you the obvious advantages of coming here for everything in Junior Apparel.

Distinctive Coats, Suits, Dresses and Paris Millinery

Showing the latest trend in style, fabric, coloring and tailoring, including practical wear for school and everyday, with many beautiful creations for afternoon and formal dress affairs.

Among the finer Suits and Gowns are Paris modes and adaptations from Rondeau, Amy Linker, Bernard, Dukes, Jeanne Haller, Tosca, Burel and others, noted for their distingué effects.

In Millinery, Camille Roger, Pouyanne, Leontine, Tore, Alexandre, Mangin Maurice and other Parisian authorities contribute models that show their inimitable creative and artistic ability.

Of interest to many are the adaptations, by our own designers, of French motifs for American wear, doing away with extremes in shapes and colorings, and incidentally accomplishing an appreciable saving in cost.

Such completeness and diversity—such pleasing originality in style, and marked moderation in price—can come only from specialized effort, such as we alone give, to Outfitting Exclusively for the Young.

FIFTH AVENUE — AT THIRTY-FIFTH ST. — NEW YORK

THE name of a garment that you have worn and tried is like the name of a friend that you know.

That it is Forest Mills is all that a woman who has tried it needs to know about this underwear. To those who have not tried it let us say three things:

The underwear has been made perfect-fitting by a system of our own;

The yarn from which it is made is bleached and shrunk in the yarn;

It is hand-finished in the homes of expert embroiderers to a degree of daintiness which appeals to every woman's taste.

Forest Mills
KNIT UNDERWEAR

Hand Finished

Forest Mills Underwear is the product of the best mill in the world. Its material is elastic and will not lose that elasticity with repeated washings. All of the standard styles are permanent styles. Remember the number of the garment you liked, and you can duplicate it at any time.

Prices 50c to $4.00 a garment. A book of some of the styles from your dealer or from us for the asking.

Brown Durrell Co

Brown Durrell Building, 1 West 19th Street, New York
Brown Durrell Building, Boston

H. JAECKEL & SONS

Furriers and Importers

16, 18 and 20 West 32nd Street [our only address]
New York City

Our collection of new models is now complete and ready for inspection.

Stole and Muff in White Fox

Furs for Street, Carriage and Motor Wear

THE "GLANSON" ENGLISH COATS

famous in London as the smartest and most serviceable overcoats for men and women, may now be obtained in the United States. They are imported direct from the makers.

Two of our leading models are illustrated here.

All of our Coats

MANUFACTURED IN LONDON
"GLANSON"
REGISTERED
U.S.A.

Bear this label

Genuine English Blanket Cloth (Polo Coat)

$35.00 Harris Tweed S. B. Chesterfield

The "Glanson" line of coats includes street and country overcoats, motor, shooting coats, and rainproofs for men and women.

Made in Harris tweeds, Scotch and Irish homespuns, West of England goods and hand-made duffles.

MEN

Single and double breasted Chesterfields; single and double breasted Raglans; Motor Coats, unlined, lined with fleece, lined with leather..... **$30. up**

WOMEN

Polo and Blanket Coats and Ulsters, unlined, lined with fleece, lined with leather. Motoring and Golfing Waistcoats. Fleece Undercoats, Leather Undercoats ..... **$20. up**

The "Glanson" coats may be seen at

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MOTOR APPAREL SHOP

Main Floor, New Bldg.

New York

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Arlington Mills

Dress Fabrics *for* American Women

ARLINGTON MILLS
SKILL WINS FAVOR
TRADE MARK
Reg. U. S. Pat. Off.

The Way to Be Sure

IF YOU want to be sure that your new dress or suit (whether made-to-order or ready-made) will retain its original beauty, crispness and shapely lines, be sure that it is made from Arlington Mills fabrics.

Arlington Mills is not merely a place where cloth is woven. It is a world-institution where art and skill from all quarters of the earth combine in making the finest fabrics that the loom can produce.

Send for samples of our new navy blue Serges and Cheviots. These, with other rough weaves and seasonable fabrics, are the smartest materials. Look them over carefully and compare them with similar materials at the same price.

Arlington Mills goods are sold by the yard at dry-goods and department stores everywhere, at prices moderate enough for any purse. The handsomest ready-to-wear garments are made of them. Ask to see those of Arlington Mills fabrics.

Write for free book VV of samples and fashion illustrations, and send the name of your regular store, please. Write today.

William Whitman & Co.
350 BROADWAY, NEW YORK

S and X

Wearing Apparel

WANTED: Winter outfit for boy six years old. Wash suits, coat, hat, etc. Also the same for girl of four. Good condition even if slightly worn. No. 62-B.

RUSSIAN Lynx large pillow muff, new, Russian collar; will sacrifice set $37.50. Cost $75 in Canada this Summer. No. 439-A.

WISH to dispose of my new Australian Opossum fur set. Cost $68; will sell $40. Purchased abroad. No. 441-A.

WANTED: Handsome darkish 3-piece cloth suit, 1910 or 1911 model. Best make, bust 38-40; skirt 43; waist 27½. No. 69-B.

WANTED: Long fur coat, in good condition. Price must be reasonable. Desires inspection. Bust 36. No. 71-B.

BLACK bugle Empire panel, cost $40; never used. Will sell or exchange for gold spangled overdress slightly worn. White lingerie waist pattern, sheerest of linen exquisitely embroidered. Cost $15 in Paris; sell $7. No. 442-A.

FOR SALE: Long mink coat, 54 inches, 94 inches around bottom. Valued at $1,500; sell $500. Being loose fitting it is hard to tell just the size, but about 36 or 38. No. 446-A.

WANTED: Set of Black Lynx furs, muff and scarf. Must be good style and in perfect condition. Send full particulars with sketch if possible. No. 73-B.

PINK broadcloth evening cape with hood, $10. Pink satin negligee trimmed in very handsome lace, $25. Dark plum color cloth suit strictly tailored, splendid material, $35. No. 448-A.

VERY handsome gold satin evening gown with overdress of embroidery. Price $65. White broadcloth evening gown, panel back and front very heavily embroidered, black sash, very handsome, $50. Handsome coral satin evening gown with overskirt of silver net and trimmed in coral and rhinestones; price $65. No. 449-A.

TAN polo coat; cost $45; sell for $25. Long Hudson Seal fur coat, lined gray flowered silk; $75. Long black Russian Pony coat; cost $85; sell for $50. Pointed Fox muff and scarf with heads and tails; $45. No. 450-A.

BLUE satin evening gown, trimmed in silver and blue net; $40. Blue voile evening gown over gray satin, trimmed in silver; $35. Pink chiffon evening gown over pink satin trimmed in silver lace. Very handsome; cost $145; sell for $60. No. 451-A.

DARK blue voile with white dots over green satin, elbow sleeves and round neck; $20. Lavender and white striped chiffon gown. High neck, elbow sleeves, yoke and cuffs of net edged with Irish; $20. No. 452-A.

DAINTY pale green decollete gown; cost $75; sell $25. Robin's egg blue tailored suit, black satin collar; cost $80; sell $35. White chiffon gown; cost $50; sell $18. Green Persian design chiffon gown; cost $50; sell $20. Sizes 36 or 38. No. 453-A.

Furniture, Etc.

WANTED: A high-grade pianola piano in perfect condition. Steinway preferred. Kindly give full particulars. Also pair of wrought iron andirons of good simple design. No. 70-B.

Furniture, Etc. (Cont.)

FOR SALE: Beautiful white bear skin rug, lined; in perfect condition. 160 inches from tail to nose. Head beautifully mounted and original claws; worth $400; sell $165. No. 444-A.

Professional Services, Etc.

YOUNG lady refined, well educated, having lived abroad, seeks position as private secretary or companion. No. 98-C.

CHAPERONE for a young lady desiring a season in New York, either for study or social life by widow of a professional man of excellent standing. No. 100-C.

CULTURED young lady desires position as companion or private secretary. Refined, well educated, excellent traveling companion. References. No. 101-C.

REFINED young woman wishes engagements for entertaining at social affairs. Can recite and dance. Credentials and references given if desired. Can also coach plays and lead cotillions. No. 102-C.

YOUNG lady, of excellent family, well educated, wishes position as lady's companion or private secretary. Highest references. No. 103-C.

ENGLISH lady, age 35, salary $500, not afraid of work, will do anything in or outdoors except teaching. Capable housekeeper, likes children. Can ride, golf, sing, photograph. Present position companion chaperon young titled ladies on Continent. Exceptional linguist. Splendid references. Correspondence invited. No. 104-C.

YOUNG lady well educated, widely traveled, stenography and typewriting, hospital experience, wishes position as housekeeper-secretary-companion. Experienced with elderly people and atypical persons. No. 105-C.

ACULTURED and intellectual young lady of excellent Southern family and good social position wishes to be a private secretary or companion. No. 106-C.

Miscellaneous

OLD ENGRAVINGS: "Death of Viscount Nelson," framed, 26½ x 32½ in. K. B. painted by Benjamin West, engraving by Jas. Heath; $8. "Marriage of Pocahontas," proof framed, 34½ x 44 in; $20. "Trial of Effie Deans," framed, 34 x 46 in., $20. 11½ in., Penter Flagor marked Eagle Boardman, $8. No. 440-A.

WANTED: Pair powerful field glasses. Also fine imitation pearl strand earrings, ring, bracelet and scarf pin. All small pearls. Also Irish crochet waist, size 38. Very reasonable. No. 72-B.

TWO handsome bear rugs 1½ yards square; cost $300; sell $100. Set of bear furs, selected skins, boa 3 yards long; cost $100; sell $35. No. 443-A.

FOR SALE: Beautiful diamond crescent set in platinum and gold. Valued at $550; sell for $225. No. 445-A.

VERY fine fox fur automobile robe; has never been used. A bargain for those interested. No. 447-A.

HANDSOMELY appointed, centrally located housekeeping apartment of eight rooms to rent for Winter or for one year from November 1st. Recently decorated, parquet floor. No. 74-B.

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RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to "S & X" Advertisements

In replying address "S & X" Department, Vogue, 443 Fourth Avenue, stating your offer clearly and briefly, giving number of advertisement and enclosing two cent stamp. Your offer will then be communicated to the advertiser. Immediately upon receipt of her reply Vogue will notify you of the advertiser's decision.

Articles mentioned in the "S & X" advertisements are not for inspection at the office of Vogue. Follow these rules, but if they do not cover your case write to Vogue for further particulars. Enclose no money in your first reply. Wait till you hear from Vogue whether or not your offer has been accepted. If an offer to purchase is accepted, a money order, certified cheque or draft payable to Vogue should be sent to the "S & X" Department. Vogue will then request the advertiser to forward, express prepaid, the article to you for inspection. If you are satisfied, notify us and we will forward the money to the advertiser.

If the article is not satisfactory return it to the advertiser, express prepaid, and Vogue will return your cheque.

Bonwit Teller & Co.

Outfitters to Women, Misses, Children, Infants

Fifth Avenue at 38th Street

An unusual display of Wearing Apparel at Moderate Prices

In their New Store a Magnificent Collection of Apparel has been assembled from the Paris Couturieres of Note, together with Productions of the most talented American Dress Artists.

Models from the celebrated ateliers of Paul Poiret, Paquin, Worth, Drecoll, Doucet, Martial et Armand, Cheruit, Callot Soeurs, Beer, Bernard, Francis, Maurice Meyer.

Millinery from Georgette, Suzanne Talbot, Reboux, Marie Louise, Jean Lanvin, Camille Roger, Lewis, Paul Poiret.

In this New Store every department is enlarged and many New Departments have been added.

The Enlarged Departments

Women's Tailored Suits, Women's Frocks and Gowns, Women's Costumes, Women's Coats and Wraps, Women's Waists and Blouses, Silk Petticoats, Women's and Misses' Sweaters, Fur Coats and Small Furs, Millinery.

The New Departments

Misses' Tailored Suits, Misses' Frocks and Gowns, Misses' Coats and Wraps, Children's Wear, Infants' Layettes, Children's Furs, Children's Millinery, Knit Underwear, Domestic Under-Muslins, French Hand-Made Lingerie.

French and Domestic Corsets, Boudoir Gowns, Caps and Slippers, Negligee Hoobes, Silk and Lisle Hosiery, Lace Neckwear, Feather Neck-pieces, French Handkerchiefs, Scarfs, Veils, Gouzier and Evening Bags and Paris Articles of Novelty.

Toilette de Soiree,
by Worth, Paris

Manteau de l'Opera,
by Maurice Meyer, Paris

Bonwit Teller & Co.

New York Paris Philadelphia

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Repairing, Cleaning and Dyeing.
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METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

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"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

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Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shaddle, 38 W. 33 St. Tel. 7537 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

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Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., N. Y.

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REES & REES, Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236, East 40th Street, New York City.

LEWANDOS, America's Greatest Cleaners and Dyers., Boston, Mass., 284 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1633 Chestnut Street.

Lewandos-Branches, Washington, Albany, Rochester, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge, Worcester, Springfield, Portland.

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Knickerbocker Cleaning Co.
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High class cleaners and dyers.

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A RESTFUL HOME for convalescents, elderly people, and all who are in temporary need of a quiet country home. Excellent table. Seneca View Farm, Lakemont, N. Y.

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Custom Corsets. All Designs.
Latest Creations in Lingerie.
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is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere.
Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., N. Y. Tel. 2818 Bryant.

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High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd St., New York.

Exclusive Goodwin Corsetieres
Trained to represent us in all localities not now having Goodwin shops. 373 Fifth Ave., N. Y.

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"The Directoire Corset" to REDUCE THE FIGURE. Re-orders require no fitting. 69 W. 48th St., New York. Tel. 1909 Bryant.

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Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail Orders. 125 W. 56th St., N. Y.

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E. WATSON, Elastic Corsets, Bust, Hip and Abdominal reducers. Elastic stockings. Maternity corsets. 18-20 W. 34th St., Tel. 3140 Murray Hill.

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PEETZ Front Lace Corset. The highest art in corseting. Prices, $5.50 to $35. Made and sold only at 36 East 33rd St., New York.

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SHOPPERS' AND BUYERS' GUIDE

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THE SHOPPER'S FORUM

Colgate McShane

HOW A BALTIMORE WOMAN WON SUCCESS IN NEW YORK

"WHEN my husband died I found myself with four boys to support and without a single penny in my pocket."

Mrs. Price McShane paused, and her front room was suddenly filled with the clatter of the street cars outside on Thirty-Fourth Street.

"Why did you leave Baltimore for New York?" inquired the man from VOGUE.

"I came here with my four boys," pursued Mrs. McShane, "because I felt that one who understood real Southern cooking would not lack for support in a city which knows so little about good eating. That is why I established the Fireside Tea Room."

"And why did you choose our magazine for your advertising?"

"I had known VOGUE for years," said Mrs. McShane, "at my home on North Calvert Street, Baltimore. I selected it because it is the only woman's magazine that appeals to gentlewomen. I will not advertise elsewhere."

"Has your advertising in VOGUE been as successful as you hoped?" was the next question.

"It has," assented Mrs. McShane. "We have felt the results—we have certainly felt the results!"

She paused and then went on with a reminiscent smile.

"On the last day of last October we had a fire which burnt out most of my things. And then I had nervous prostration. Five months later I felt able to go on again, and since that day I have had more success than ever before."

"Then you are glad you have continued advertising?"

"It has been the only way in which people could learn of my existence," replied Mrs. McShane. "Yes, my advertising has helped me immensely."

The eyes of the man from VOGUE fell suddenly upon a framed photograph over the door, and then he asked an irrelevant question.

"Which of your boys is that?"

"That is Colgate," said Mrs. McShane. "Don't you think it is a pretty picture?"

"I think it is such a very pretty picture," answered the man from VOGUE, "that I want all our readers to see it." And that is how the picture at the head of this column came into our hands—and how this particular story from the records of VOGUE came to be written.

For full information about the Shoppers' and Buyers' Guide, address

Manager Shoppers' & Buyers' Guide

VOGUE 443 Fourth Avenue New York City

SHOPPERS' AND BUYERS' GUIDE

Shopping Comm'ns—Cont.

The Quality Shopper, Suite 5004, 1 Madison Ave., N. Y. Gives personal attention to your wants, selecting with care and judgment anything you desire. No charge.

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WALTMAN'S fills the most exacting desires in silk stockings—embroidered (159 X-mas patterns, any colors), matched to gowns (every shade), novelties or plain. 366 5th Ave., N. Y.

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THE LITTLE FAVOR SHOP. Adeline King Robinson, 19 W. 31st St., N. Y. Summer Branch, Bay Head, N. J. Tea and luncheon cotillion favors, summer novelties, bridge & tennis prizes, etc.

SIGN OF THE GREEN DRAGON. You will find a dainty luncheon. Unusual gifts; the "Blue-Bird," the "Lucky Mascot Cat," etc. Illust. catalog. 5 E. 36th St., N. Y.

BABY HAMPER A complete novelty equipment for Baby's wardrobe. Brush, comb, etc. Most attractive in every detail. $10 upwards. Elizabeth H. Pusey, 28 W. 33rd St., N. Y.

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Interwoven Waste Baskets from pure Copper and Brass hand work of one piece. $7.50; worth $19.00. Chas. Burke, Foreign Odd Bits, 12 W. 22nd St., N. Y.

BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, imp., 111 E. 9th St., N. Y.

BRASS DESK SETS, $3.50 up. Jardinieres and Flower Vases, $1 up. Clocks, 50c. up. Card prize novelties. Import Specialty Shop, 6 W. 22nd St., N. Y.

The Studio Specialty Shop. Exclusive designs in negligees, lingerie, neckwear and dress accessories for fall and winter. Moderate prices. Send for booklet. 52 Church St., Norwich, Conn.

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THE BOXWOOD, 11 W. 38th St., N. Y. Luncheon and afternoon tea. Orders taken for Salads, Sandwiches, Cakes, etc. Tea Room may be obtained for Bridge Parties, or Suppers.

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WEDDING INVITATIONS and Announcements engraved in up-to-date styles. Samples free Monogram Stationery, Calling Cards. F. V. Reeg Co., 214 Woodward Ave., Detroit, Mich.

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THE BAKER MOTOR-VEHICLE COMPANY

41 West 80th Street, CLEVELAND, OHIO

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NOVEMBER 1st
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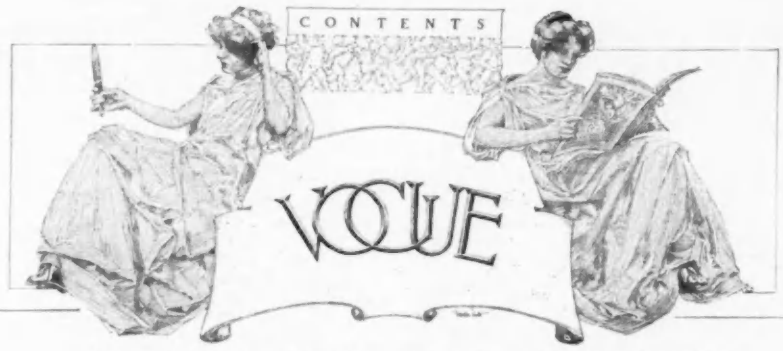

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WHOLE NO. 938

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Your Christmas Plans
It Is Time to Think About Them

A full announcement of our coming Dramatic and Vanity Number appears on page 98. A final reading of this number in the manuscript made us decide that its many diverting and original features deserve more space than we could give them here.

Meanwhile, we want to say just a word here about an event which will soon be at hand—so soon, that the time has come to think very seriously about it.

Have you begun to make your plans for Christmas? Even now it would be prudent to draw up your Christmas list and to decide roughly how much you care to spend this year on your Christmas purchases. If you will do this at once, you will find specially interesting a page in the next Vogue headed "Your Friend in New York."

This, of course, is only a hint. But, as a forehanded person, oughtn't you to give it your careful consideration?

Furthermore, by using the coupon at the foot of this page, you can make this year's Christmas shopping more successful than ever before. This is not a hint—it is a promise. Accompanied by $1, this coupon will bring you the next four issues of Vogue, starting with the Dramatic and Vanity Number. The four issues will also include our two special Christmas Numbers, which carry out our new plan of helpfulness at the Christmas season.

Clip Along This Line—Fill In—and Mail To-day.

VOGUE is published on the first and fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Condé Nast, President; M. L. Harrison, Vice-President; Barrett Andrews, Secretary; Theron McCampbell, Treasurer.

443 Fourth Avenue, New York City.
Cable Address: "Vonork."

Subscriptions for the United States and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one-half dollars a year, postage free. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Single copies twenty-five cents.

Manuscripts must be accompanied with postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change of address both the old and the new address must be given. Two weeks' notice is required.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOGUE, 443 Fourth Avenue, New York

Please send me the Dramatic & Vanity Number, the two special Christmas Numbers and the Motor Fashion Number, for which I enclose $1.

Name.....

Street.....

City.....*State*.....

Photograph by Campbell Studios

MRS. ROBERT GOELET AND HER BABY SON

The christening of Master Peter Perry Goelet took place recently at Newport, at the cottage of the Goelets, with Mrs. John R. Howland and Mr. William B. Whelen, of Philadelphia, as godparents. Mrs. Goelet was formerly Miss Elsie Whelen

VOGUE

WINTER MODES *as* WORN *by the* PARISIENNE

Temperament is Manifest in the French Mondaine's Gowning—Whither Her Fancy Leads She Follows—What She Adopts and What She Scorns

THE interesting contradictions in the modes, this season, leaves one pleasantly free to follow one's own fancy. The wide range of choice offered by the designers, which has grown in volume during the last several seasons, is, by degrees, pushing from favor—even from the favor of the foreign buyers—the "model" gown. As VOGUE readers know, it has always been my contention that model gowns have never been considered by the French mondaine. One cannot fancy a woman born and reared in the artistic atmosphere of Paris—an atmosphere that is felt to some degree in every class, from the highest to the lowest—selecting a toilette to be copied from a model. Indeed, No! To her a gown is to be thought out, slowly evolved, and, at last, thoroughly adapted to her complexion, her figure, her habits, and her surroundings. In form and in outline—in color even—it must conform to the prevailing modes. It is never artistic to be eccentric; her own individuality must be expressed. And this is the reason that a modish Parisienne drops a fashion the moment it descends into too common use. As a *chroniqueur* of Parisian fashions, I am often annoyed to see gowns, garments, and small objects displayed, especially to catch the foreign trade, that have long since disappeared from the ken of the knowing in Paris.

THE FAVORED MATERIALS

The success of the beautiful agaric embroidery has been most surprising, for while its beauty is convincing, its price is alarming—a point in its favor, naturally, since it can never become common, and its strange beauty is of such an order that it will not easily be imitated. It is beauty piled on beauty—beauty of material, of workmanship, and of color. Its use is confined to the best houses, and it will not be till the end of the season—if at all—that it will find its way to small houses, and into the department shops. In materials the greatest success is velours de laine, used for garments and handsome tailored costumes. For little dresses, to wear under long, heavy coats of fur and fur-trimmed satine, the favorite materials are the lovely cachemire de l'Indes, and the practical and pretty cachemires de soie, all to be had in the new shades of color. However great the popularity of new materials, nothing can ever excel in richness of beauty and elegance the gowns of soft satin, of crêpe météore, or charmeuse. And at all the best houses these standard materials are shown and endorsed. Much lace is used in their adornment, and there are always touches of delicate color mingled with the laces of the corsage. Satin and moiré, and either of these two materials with velvet, are happy combinations. A marked peculiarity of the modes is that one seldom sees a formal costume made of one material.

Gray agaric embroidery is charmingly decorative on the belt and drapery of a puce-colored tailored costume showing a new form of the old Russian blouse. Gray Texas mink trims the slanting side opening of the blouse, and hems the skirt. The increased fulness in the latest skirts is attained in this instance by a slightly fulled flounce of puce-colored satin set on the edge of the foundation skirt; the effect of an underdress of satin is given in the long, tight undersleeve, curved over the hands; and how chic the narrow, turned-over cuff of the oversleeve, with its slit at the back! (See illustration No. 3.)

No. 1.—Worth's "Camargo" is the newest smart cape. The muffs are immense

NECK RUFFS OF TAFFETA RIBBON

In sketch No. 2 is shown a new manner of fastening a neck ruff (at this moment neck ruffs of velvet, silk and feathers are more modish than a fur neck piece) that consists of a big bow (quite enormous, in fact) of crisp taffeta ribbon—a bow that frames the face in a most charming manner. The drawing will warn one that it may not be worn except with a hat tip-tilted at that side, else the wearer would be quite smothered. In the original the bow is of crisp black taffeta fastening a neck scarf of soft black velvet, lined with white satin. Another I saw, of white taffeta ribbon, fastened a neck piece of black ostrich feathers that was worn with a hat of white plush trimmed with a cluster of black ostrich feathers shooting high from the back of the round crown.

WORTH'S NEW "CAMARGO" CAPE

Shoulder capes made of ermine taupe (which is natural mole), chinchilla, and of velvet, trimmed with any of these furs, easily turn a dress into a handsome and correct street costume, and are well liked and promise to remain in favor through the season. They come as a pleasant and practical change from the too universal coat and skirt costume, no matter how handsome the latter may be. Monsieur Worth has produced a fascinating shoulder cape which he calls "Camargo," the name of a Spanish dancer once famous in Paris. This jauntiest of new dress accessories is shown in sketch No. 1. Made of taupe-colored velvet—the same shade as the long-skirted gown of crêpe météore, with which it is worn—it is trimmed with strips of shaded brown and gray fur arranged in bretelle fashion. The handsome ornament that clasps the cape at the middle of the back is of agaric embroidery. A portion of the corsage shows between the sloping bands of fur. A particularly graceful feature of this cape is the plaited basque back, falling on the sides in jabot folds. It is an Odette muff which this stately dame holds in one hand—an immense muff composed of velvet frills strapped at one side by a circling band of the same fur that trims the cape. These velvet frills, four at one end and two at the other, fall over inner frills of biscuit-colored lace.

The Maria Guy hat that tops this really novel costume is of pale biscuit-colored plush; taupe velvet faces the odd brim that sweeps so lightly from the face; and the long, uncurled feather shades into bright Empire-green and taupe—a charming and favorite color combination.

No. 2.—Enormous upstanding bows of taffeta finish the modish neck scarfs for mid-season wear

WHITE CLOTH AND FUR COMBINED

The middle figure on page 20 wears a stunning Georgette hat of seal fur, trimmed with a thick cluster of brown and white shaded ostrich feathers that rise from the back of the crown. What a fascinating top to the little hip-long coat of white bear fur, with its big shawl collar of shining taupe fur! At the back it shapes into a deep rounded point, and across the front it is held by taupe silk cords and crystal buttons. The same swagger arrangement marks the deep taupe fur cuffs of the short sleeves. Gently circling the waist is a narrow belt of white varnished leather. The overskirt is of fine white cloth and hangs over the underdress in uneven breadths. The latter is of taupe fur sewed in a fantastic design of little squares.

THE FUR DOLMAN REVIVED

The right-hand figure of the group, on page 20, wears the new cape garment—a revival of an old fashion—launched early this season by Worth, and then described and pictured in these pages. It is long and excessively close, and beautifully exemplifies the liking for slenderly draped figures. It has neither sleeves nor arm-holes, and it is kept in place by straps placed underneath the wrap. The original of the drawing is of sable trimmed with a black long-haired fur. Shaded flame-colored feathers trim the accompanying Germaine hat of soft gray felt.

HEAVY PLUSH RETURNED TO FAVOR

The fur coats of last season are being replaced by coats of heavy plush as soft as seal fur—in a quality that has not been in use for many years. Texas mink, a soft brownish-gray fur, is lovely in combination with this plush, as well as opossum fur, which is more decided in its brownish coloring. Both are used to a considerable degree as hat trimmings. An elegant garment of mingled breitschwanz fur and seal is pictured in the left figure on page 20. The collar, large and square in the back, deepens in front into a waistcoat. Heavy white Venise lace laid over black gauze composes the ample sleeves, while the plaited neck frill is of fine white Malines lace. The soft white felt hat, designed by Maria Guy, has its wide brim bound with black satin. It curves into bewitching folds above the forehead and is held by a long ostrich feather fantasie.

OPERA CLOAKS OF THE PARISIENNE

This season's evening cloaks are of such magnificence that it is difficult to select one special type for description, but at this moment one of Weeks' models is particularly distinct in my mind. I saw it draped on a form so slender and so stately that all its beauties were fully displayed—the rich emerald-green velvet hanging at the back in straight lengths of shining color, and broken into shadow where they were pulled into a cluster of fulness at the closing side. Embroidery of bronze, gold, dull silver, and bright green silken threads added to the beauty of its adornment. This splendor of mingled metals entirely covers the renaissance sleeves, it weights slashes in the hem, enriches the corners, and climbs the front edges, stopping to overflow into great motifs half-way between the hem and closing. The fur that shapes short stole ends in front, and drops into a square collar at the back, is of gray fox, and the soft satin that lines this royal garment is of taffeta, in changing shades of green and dull old rose. (See illustration No. 4.) On a recent night of grand opera, while lingering in the great foyer, I was dazzled with the quite unusual magnificence of the cloaks that passed me on one lovely woman after another. In the movement of the throng, and in rapid egress, only fleeting glimpses were possible—glimpses of wonderful stuffs that seemed to fall in natural folds cleverly held by concealed stitches, and suggestions of glowing color, and the soft finish of fur.

No. 3.—A new form of the old Russian blouse is displayed in this fur-trimmed model

GOWN OF SAND-COLORED CRÊPE

Specially drawn for VOGUE, from a model furnished by Monsieur Weeks, the charming gown of the fifth illustration shows a quite original mingling of sand-colored crêpe, blue satin, and richly embroidered filet lace. The lace, that matches the gown in color, hand wrought with woolen threads of the same shade, shapes a cuirass corsage, dropping into a pointed effect on the sides. There are short sleeves of it pointing over the tiny elbow, and puffs of finely tucked gauze match the shade in the little chemisette. In charming contrast to the pale sand-color of the gown and the embroidery, is the upper part of the corsage and the upper sleeves, which are in royal French blue—the thick-toned blue known in France only by that name—for it is the national color. A narrow fold of this lovely blue effectively outlines the paneled front opening of the corsage, laced across the tucked chemisette by silver cords and crystal buttons. The touch that completes the originality of this gown at the back—unfortunately not visible in the sketch—is a panel of the blue satin that extends from the shoulders to the hem of the skirt, the end concealed under a few draped folds of the soft-falling crêpe.

NEW FLARE IS NOTICEABLE

A street calling costume, sketched in No. 6, with the mark of Maison Beer attached, in the *flou* and flare of its outlines, is one of the best examples of the change from the rigidity of last season. This new fascinating flare is noticeable in the tucked flounce of Saxe blue chiffon (mousseline de soie) that finishes the underskirt, and the hem of the jaunty belted coat. The tucks of the blue gauze underdress, three inches wide, are set an inch or two apart, so that the white satin of the foundation shows clearly, forming a distinct line of pale color. The red velvet overskirt is shaped into rounded breadths, open on the sides, and reveals the blue of the tucked underskirt to the belt line. The wide bertha collar and cuffs of Saxe blue

No. 4.—Emerald green velvet and superb metal embroideries create a resplendent effect in evening wraps

satin, trimmed with gray fur, are in charming harmony with the deep red tone of the velvet.

A mere petticoat is more than ever looked upon as a useless appendage to a feminine toilette. So far as I can see all the best houses attach to a soft silk foundation the triple volants, the panels or the drapings that form the completed skirt.

RED AND GRAY WELL COMBINED

At tea time yesterday, while in the waiting-room of a smart hotel, Liane de Lancy passed me. What a wonderful silhouette she made tilted on the high heels of her red-topped shoes of black varnished leather! She was wonderfully gowned in dark, but brilliant, red. The scant double skirts of soft red ratine were short enough to show the gray silk stockings at every step; at the right the skirt closed under large, flat buttons of transparent crystal; larger ones trimmed the short belted coat and the flaring cuffs. Fancy the artistic value of these crystal buttons, with dark red glowing through, in conjunction with a narrow belt of beautiful, gray agaric embroidery, clasped with a buckle to match, mingled with dull silver! Above the belt the coat opened from a tiny waistcoat of heavy, gray corded silk buttoned with silver; and, clasping the folds of the lace chemisette at the throat, blazed a great diamond bow knot. Curved low about her face and nearly hiding her blonde hair, was a big flat hat of gray plush, which seemed weighted with the mass of black ostrich feathers that trimmed it.

No. 5.—One of Monsieur Weeks' newest frocks specially designed for Vogue is here illustrated

WHITE RATINE WITH AGARIC EMBROIDERY

Later, in the tea room, far removed from this dainty, red-gowned figure, but equally striking in appearance, glowed a brilliant brunette dressed in white ratine. The skirt and belted blouse were trimmed with agaric embroidery. After the latest manner the short skirt was cut to show a decided flare about the feet, while the upper part fitted the hips like the traditional glove. Plain in outline, the skirt closed at one side under a line of flat silver-rimmed buttons, covered with the ratine, and from the elbows the tight sleeves were buttoned to match. Before seating herself this charming person laid aside a little shoulder cape of taupe fur, with the tiny skins sewed into stripes that met in the middle of the back. Here it fell in a dull point to the waist-line, and, in front, it lengthened into rather long, rounded tabs that could be crossed on the bust, or allowed to fall straight. She carried one of the long, small, round muffs that Paquin produces this season, and that Béchoff-David launched to some degree last year. The great, flat bag-muff is so easily carried; it is so warm and so adjustable to different uses because of its softness and flatness, that the majority of women prefer it to the small variety—especially if they may possess but one muff.

INDICATIONS POINT TO THE USE OF MORE MATERIAL

A decided increase in the amount of material required for a gown, and the return of the petticoat, is eagerly awaited by the manufacturers, who declare that many industries are on the verge of disaster. This matter is arousing serious alarm and, says *Le Figaro*, the Chambers of Commerce are taking steps to control fashion, in this matter at least. They are hoping to prevail upon the French government to intervene and persuade the most influential designers to launch models that will require twelve to fourteen mètres of material instead of three or four, as has been the case recently. When France was a monarchy, with a beautiful woman at its head, an attempt of this sort would undoubtedly have been successful; for all the court, and after them the nation, would have followed her lead. Nowadays the designers launch a mode without knowing in the least if it will be taken up, since it depends on the fancy of a few public women. The circle composed of the French mondaines is a small and exclusive one, without any particular leader who would care to make herself conspicuous by assisting the manufacturers to the extent necessary to work an immediate change. But, it seems to me, the wheel is slowly but surely turning in the direction desired.

THE STRAWS OF FASHION

AMONG the latest scarfs shown is an exquisite one of gold tissue, with dark plaid border of heavy chiffon. Some less expensive ones, but very soft and pretty, are of wide chiffon, shaded from a deep tone to the palest tint of the same color. An unusually lovely evening scarf has been named after the late-lamented Lantelme. It is of a lustrous copper-colored satin, so supple in texture as to cling like chiffon to one's shoulders. All four edges are banded with three rows of natural marabout, set close together to give the effect of a single broad border. Its lengthy ends are intended to be wound about the figure in the style most becoming to the wearer. Such a model might be copied with ease and at no great cost. The satin should be of the yard-wide variety and at least three yards in length. This would be most sumptuous if chosen in the new glowing red, with a black marabout trimming.

The newly imported automobile veils are tempting to femininity. One seen was a perfect sunset of color—a blended pink and gold-yellow; another shaded from moss-green to peacock-blue, and still another was in moss-green and shaded violet.

No. 6.—Considerable flare in the skirt shows in this smart Beer creation a change from last season's rigidity of line

NEW MESH BAGS IN SHADED GOLD

An exquisite mesh bag recently sold in Paris was developed in three shades of gold—pale yellow, green-yellow, and red-yellow—and in platinum. Its shape was square, and the clasp was set with chrysoprase. This was not an extravagant article when it is considered how great the number of costumes with which it would harmonize. Another mesh bag that was simple, but also quite unique, was in two shades of gold—pale yellow and green, and was set with diamonds.

PARISIAN OSTRICH-FEATHER FANS

When Empire gowns were laid away, the small Empire fan, too, lost its popularity. In its place appears the big fan of waving ostrich feathers in white, gray, black, and daintily shaded colors. In the hands of a graceful woman, the slow movements of these feathered fans are well suited to the long trains of the present mode. In Paris the price of a large ostrich-feather fan with carved pearl or shell sticks is very reasonable. In several shades of gray, and in black or white, the prices range from $18 to $25. Large fans of albatross feathers cost $30.

NEW COMBINATIONS OF FUR—A HALF-LONG COAT OF SEAL AND BREITSCHWANZ WITH SLEEVES OF HEAVY LACE, SHORT-BELTED JACKET OF WHITE BEAR AND TAUPE, AND THE NEW-OLD DOLMAN OF SABLE WITH BLACK FOX

See "Winter Modes as Worn by the Parisienne," page 17

This exquisite evening gown of silver brocade has its slashed skirt held by a silver ornament, and edged in silver fringe and white fox fur

A charming dinner gown in a new brocade of pure white velvet, richly banded on surplice and edge with dark fur. Three models shown by Drécoll

Gray velvet brocade and chinchilla fur are the materials used in this handsome evening wrap. A panel of old-gold embroidery extends down the back

BROCADES IN SILVER AND VELVET SURPASS IN ELEGANCE AND EXTRAVAGANCE ANY OF THE NEW MATERIALS FOR THE WINTER SEASON

THESE REDFERN MODELS ARE NOTABLE EXAMPLES OF SIMPLICITY IN LINE DEVELOPED IN SUPERB FABRICS AND EXQUISITE COLORS

For descriptions and reverse views see page 98

LOVELY FABRICS, HARMONIOUS COLORS AND AN ENTIRE ABSENCE OF EXAGGERATION ARE THE DISTINGUISHING FEATURES OF THESE SMART MODELS FROM CAROLINE AUSTIN

For descriptions and reverse views see page 98

LINES OF SCINTILLATING JEWELED TRIMMING, RICH METAL BROCADE, AND COSTLY LACE AND FUR, ALL ADD THEIR QUOTA TO THE MAGNIFICENCE OF THESE MODISH GOWNS AND WRAPS FROM HENRI BENDEL

DRECOLL has achieved this surpassingly brilliant gown by combining sapphire blue chiffon, embroidered in silver and gold, with a trimming of gold gauze banding, richly embroidered with scintillating rhinestones, sapphires and smoked pearls. Sparkling jeweled chains run over the shoulders, and similar stones form long, graceful, looping lines of scintillating trimming falling low on either side from below the encircling gold gauze trimming of the corsage. A broad band of silvery gray chinchilla fur, some four inches wide, trims the sleeves and forms a heavy border for the skirt and the long, prettily pointed train.

A WRAP by Worth conceived with that consummate art embodying flowing grace which characterizes the most stunning models of this great designer. An eight-inch chenille fringe and a heavy cording of black and gold outlines the edges of the wrap, beginning at the low closing and continuing on down and around the pointed train. Rose charmeuse covered with tan chiffon and gold lace constitutes the rich lining of this luxurious creation, while moufflon fur forms the wide-draping revers and the deep cuffs. The wrap is caught together at the front, closing with an ornament of black and gold cord.

A CLASSIC gown designed by Worth in white and silver brocade, with a wonderful pearl and rhinestone embroidery, wrought most effectively on black net. The wide panel at the back, in an ecclesiastical design of filet lace, continues on down to sweep out into a square train bordered with skunk fur, which also runs up on the shoulders, there outlining bands of sparkling jeweled trimming. Each center of the square motifs of the filet lace is embroidered in rhinestones, and the whole gown is one of regal magnificence in its conception, yet worked out with a simplicity strikingly effective.

THE WINTER WARDROBE *of the* DÉBUTANTE

Every Detail must be Well Planned and the Girlish Note so Clearly Defined that She may Never be Mistaken for the Married Belle

THE début of a young girl accustomed to a great deal of attention from friends and relations, and to every luxury of life, is a very important event for all concerned. It should be thoughtfully planned, for upon her proper launching may depend a great part of her social success. Having passed through the essential part of her education at school, she is completely equipped to assist her mother in all social functions and to receive all homage due her; and besides having her name engraved on her mother's card, may now have an engraved plate of her own.

After the date and the manner of the coming out have been decided upon, a great deal of thought must be spent upon gowns and accessories, which need not be elaborate and extravagant, but must be dainty and chic. There should be a note of girlishness in the gowning of the débutante, for she must not appear to encroach on the privileges of the married belle.

THE WARDROBE FIT DEPENDS ON THE CORSET

A most important point for first consideration is proper corseting; no matter how smart and expensive the gown, it becomes almost a failure over ill-fitting corsets, and all the undergarments, as well, should be smoothly fitted. This year the new corsets are low at the top and very long over the hips, with a gentle curve at the waist-line. These give the slender silhouette, but do not produce the square look of last season's makes.

WHAT HER OUTFIT MUST CONTAIN

Much thought should be given to choosing the gowns, for a débutante's winter will be a gay one; she must be prepared for the week-end parties at Tuxedo, a week in Washington, dances in Philadelphia, the Hasty Pudding dance, and the Assembly in Boston—and frocks must be suitable for all and yet they must be ready to pack, for there will not be time, when an invitation is received, to scurry around for "something to wear."

A most important gown is the plain-tailored one of cheviot, tweed, or any serviceable material, to be worn in rain or shine, and for skating or coasting. This should have a skirt rather short and not too narrow. At least one morning frock of serge is necessary for the informal luncheon, and two more elaborate ones for formal occasions and afternoon receptions. It is a good plan to have two or three dainty frocks of hand-painted chiffon, soft taffeta, or satin météore to receive in at the débutante teas, and of course as many evening gowns may be provided as desired, but four are positively necessary.

A dainty matinée of crêpe de chine and lace with a petticoat to match, and a charming boudoir cap, should find a corner in the débutante's wardrobe—for the girl who looks fresh and dainty in the mornings is always a welcome guest.

The fetching tea gown shown in sketch No. 7 is designed for a brown-haired girl. It is a lovely blending of gold and brown tints. The straight little foundation slip is of white chiffon covered with a lattice of gold threads and tiny, flat, pale yellow roses. It is girdled high with gold ribbon. The draped coat is of pale gold-colored chiffon caught up prettily above the knees with small bunches of yellow and brown chiffon roses. Slender bands of mink outline the V neck and the short sleeves. The fulness is confined at the high waist-line by a jeweled topaz band.

SMART SLIPPERS, STOCKINGS, AND GLOVES

It will be found economical to plan most of the evening gowns in white, or some in white and some in the young girl's favorite color, for the slippers must match and it is a bit of a burden to carry many pairs if one is spending a week or two in another city. The silver and gold cloth slippers are very attractive—especially the silver ones, which wear as well as those of satin and look well with a gown of any light color. Plain silk stockings are considered the best form now. Gloves must be absolutely fresh at all times. For morning wear there are the washable doeskin for $2 a pair, and the white Biarritz, which may be had for 95 cents a pair and which will stand at least five or six cleansings. Never have long white kid gloves been so expensive, and lucky is the girl who has had a supply brought to her from Paris.

THE TAILORED GOWNS

Two smart one-piece frocks adapted for morning wear are illustrated on page 26.

No. 1.—The simple lines of this lovely wrap mark it for the débutante

In No. 6, a Worth gown of dark blue serge is shown. The scant skirt buttons well over to one side with silk buttons. The right side of the waist, following the lines of the skirt, buttons over to the left with braid loops and buttons, and is particularly smart, with its narrow collar of red cloth lapping over one of black velvet. At the right side a revers is formed with a shaped piece of the red cloth trimmed with red buttons and black braid. The waist and coat-like tunic are braided with fine black braid, and set in a slanting line on the hips are six red buttons. At the back there is a panel of serge, from which, starting at each side of the waist-line, a patent leather belt is drawn to the front and buckled. The "set-in" sleeve of serge is finished with a cuff of black velvet piped with red cloth and trimmed with red buttons.

Sketch No. 4 is another excellent blue serge model. The underskirt of the serge just escapes the floor and is covered with an overskirt of serge buttoned with black buttons, and faced with black satin where it turns up sharply on the right. The serge waist, simply trimmed on one side with satin buttons, and on the other with a revers and frill of cream shadow lace, opens over a chemisette of cream net which is finished at the neck with narrow black braiding. A flat black satin collar finishes the waist, and the sleeves of serge end in pointed black satin cuffs and cream lace frills. Either of these models would look equally well developed in broadcloth or velveteen.

PRETTY MODELS FOR AFTERNOON WEAR

Several good models for afternoons are shown on the same page. The original of No. 5 is a Callot model of navy blue silk. The skirt, lapped in a bias line, is untrimmed save for a bit of braiding on the hips; opening almost to the knee on the left side over an accordian plaiting of dark blue chiffon it is girdled high with silk. A sash end finished with a gold ornament and tassel swings low at the opening of the skirt in front. The fascinating waist is of dark blue velvet embroidered in gold. Over a yoke of white lace with its narrow lace frill, peeps at one side a tiny vest of pink and silver brocade. The long sleeves are of velvet finished at the wrists with gold embroidery.

The Beer model of sketch No. 2 is charming for formal afternoon wear and is developed in an adorable shade of watermelon pink taffeta, black broadcloth and black satin. The first flounce of the skirt is of black satin, the middle section of black cloth, and the third of satin, slightly trained. The lower front of the chic bodice is made of pink taffeta and the upper part of pink chiffon joined under a light embroidery of gold. This treatment gives a very pretty transparent effect to the upper part of the bodice, as the white net foundation shows through the chiffon. The little black satin vest is braided in gold and fastened with two gold buttons. The cream net yoke is edged with black at the neck, and the cream lace sleeves are puffed at the elbow with net, narrowly banded with black velvet ribbon. The black satin girdle, finished to one side in the back with a bias frill and a slanting line of bullet-shaped gold bullion buttons, preserves the long lines and is a particularly youthful style.

The Worth gown of brown satin in sketch No. 3 has a plain, beautifully cut skirt. On the waist there is a little round collar of brown satin over a square yoke of green and gold brocade. The little bib effect is of plain brown satin, and the kimono-sleeved waist and smart little basques are of brown brocade. The frilling which outlines the bib and yoke is of cream lace. The elbow-length sleeves are finished with turned-back cuffs of brown brocade piped with green, and cream lace ruffles. The brown satin belt, narrow in front, widens at the back and is finished with high loops and two long brown satin sashes edged with brown silk fringe. A chic little jacket could be made for any one of the gowns

No. 2.—The lines of this Beer model are in the newest mode and are particularly youthful

described if desired. One of brown satin trimmed with seal would be charming with the last frock.

PAUL POIRET'S DESIGN FOR A RECEPTION GOWN

For a receiving gown nothing could be more charming than one of Paul Poiret's dainty creations. He shows a gown with an overskirt of soft white taffeta, edged with narrow silk plaiting in front, opening over an underskirt of white bordered chiffon, which has three narrow, scant ruffles of cream shadow-lace. The taffeta dress is in Watteau effect, caught up at the back. The edge of the silk is scalloped and embroidered in white silk. The waist is of shadow-lace, surpliced and caught into a girdle of taffeta, and the little sleeves are of taffeta, scalloped and finished with frills. The neck is V-shaped and not too low. This little gown is quite captivating in its suggestions of ye olden days.

No. 5.—One of Callot's best models, showing the skirt opening over an accordion-plaited flounce of chiffon

HER DANCING FROCKS

In the eighth sketch a Drécoll evening gown of exquisite pale blue silk is illustrated. The tunic of silk is hung over a three-flounced petticoat of écru lace, and is edged with white bead fringe and trimmed with little clusters of pastel-shaded berries, quite new this season. Under each flounce are bands of blue satin ribbon, which make a lovely blurred color note. The bodice is of blue silk and the little front tab is edged with fringe and trimmed with the berries in shades of blue, pink and purple. The silver girdle joins a panel of silk in the back, which is edged with fringe and berries.

Another pretty model for a dancing frock is given in the ninth sketch. Of pale pink chiffon in one of the simplest styles of the season it is charmingly girlish and appropriate for a very youthful débutante. The skirt is slit up at one side to reveal a petticoat of cream lace, and at the top the opening is finished with a flat chiffon rose and soft green leaves. The short waist is girdled broadly with a flat black velvet ribbon, and one long straight sash end falls at the side. A half wreath of the little pink chiffon roses is applied to the girdle, and knots of the roses loop up the short sleeves.

There are so many lovely materials to choose from, and the beaded tunics and the trimmings shown are so exquisite, that charming gowns can be made up without much effort. Although crystals and beads have almost been run into the ground, they make girlish and gay little frocks for the débutante. One-sided effects are still seen and there are fringes of every sort. While nearly all of the fall models show the trained skirt, most of the "buds" will wear round skirts, for they are the only practical style for dancing.

No. 4.—Serge, cloth or velvet would be equally smart for this pretty morning dress

THE CHOICE OF FURS

As the début generally occurs in winter, there is usually included in the outfit a fur coat of some sort, although there is very little choice as to pelts, for chinchilla is expensive, ermine is rather theatrical, Persian lamb is too old, and pony has become *passé*. But seal is left and is practical for the *jeune fille*. A coat of seal about forty-two inches long, lined with cream satin, with collar and cuffs of chinchilla, opos-

No. 3.—In soft wood tones with frills of cream lace this is a tasteful Worth frock for receptions

No. 6.—A Worth design has brilliant touches of red on a one-piece morning frock of blue serge

sum, baum-marten or mink, could be worn night or day—to foot-ball games, receptions or the play—and would be appropriate at all times.

For general wear with morning frocks the débutante might choose a set of handsome cross silver fox, which is very smart and generally becoming. Fisher furs, while not new, are expensive. The genuine blue fox is very chic and youthful, and looks most comfortable on a bitter cold day. Moleskin, made up into pelerines, is being shown again with large round muffs. Chinchilla, which is very perishable, and Russian sable, are the furs *par excellence* for dress wear, but are scarcely appropriate for the "bud."

SMART EVENING WRAPS

Marvelous materials are shown for evening wraps. Besides broadcloth, which now comes in lovely reversible effects, there are the satins with embossed velvet figures; a new material called *gierette côtelé*, which is like the velvet of Japan and comes in two-toned effects; and a material called *agaric*, which greatly resembles fine Turkish toweling and comes in all colors. Nearly all wraps are still cut with the kimono sleeve, and generally the right side of the front folds over on the left, and is caught with a large *chou* of gold or silver lace or an ornament of some sort. A model cut on the straightest lines is the most satisfactory, and it may be trimmed with fur or narrow ostrich feather trimming. Some of the newest wraps are made of mousseline de soie embroidered in silver or gold, or the new shadow chiffon, as far as the waist-line, the lower part being of velvet, satin or cloth.

APRICOT SATIN AND GOLD-EMBROIDERED MOUSSELINE

An exquisite French wrap included in the wardrobe of a recent "bud" was made of apricot satin. From the waist up this was overlaid with gray mousseline de soie richly embroidered in a large Japanese design in gold and silver, the lustrous satin shining through. Voluminous sleeves and a deep collar of pointed fox finished this creation. A wrap made of a delicate shade of pink, old gold or turquoise blue, combined with white fox or chinchilla, would be most girlish.

WHITE FOX FUR WITH GLOWING RED VELVET

The evening cloak illustrated in sketch No. 1 is a reproduction of one of the newest French models. Velvet in that lovely new glowing red forms the simple, long, straight wrap, which is slightly fulled into a deep band of white fox. A great collar of the fur terminates near the waist under two applied pieces of superb silver lace, and fur bands the kimono sleeves.

SOME THINGS FOR THE DÉBUTANTE TO AVOID

Jewelry for a débutante should be very carefully selected. An enameled or jeweled watch is out of place when skating; it should be reserved for the afternoon frock. Fortunate indeed is the girl who has a string of pearls for afternoon and evening wear.

The mistake should not be made of wearing a plumed hat with a tailored frock or a tailored hat with an afternoon gown. Attention should be paid to one's boots, and well-dressed girls never wear dull pumps or Oxfords with evening dress or tea-gowns, nor light-heeled slippers for the morning walk. Veils should be carefully adjusted if worn—although rumor says that very few are now worn in Paris.

No. 8.—For a dancing gown nothing could be more effective than this flower-trimmed model

No. 7.—Fetching little tea-gown of chiffon, fur and roses

The fancy for wool embroidery on millinery and frocks has assumed the proportions of a craze, and it is most effective and interesting if not overdone. A touch of this adornment in vivid or antique coloring on hat band or coat revers is sufficient.

For practical purposes several smart blouses should be included in the wardrobe. Of course many more elaborate costumes may be added to the young girl's wardrobe, than those enumerated here; this article includes merely an outline of the necessary and practical outfitting of a débutante who is to spend a winter in New York or any other large and fashionable social center.

No. 9.—A girlish little frock for her first dancing days

VOGUE POINTS FROM PARIS

EVENING slippers are most elaborate, being made in all kinds and colors of rich brocade, with large diamond buckles, often high tongues, and sometimes a rim of gold or silver around the bottom of the heels. Shoes for the day are rarely plain black. Many Parisiennes wear gray or brown suède with stockings to match, and some wear the shoes that are half black and half white. These are pretty but rather too daring for American taste. The toe-half is black patent leather, the heel-half and instep part being white, and with these white stockings are worn. Evening stockings *à jour* are no longer as popular as the plain ones, but the latter must be as fine and thin as a cobweb.

THE fancy for fringe seems unabated, and it is seen everywhere, on gowns, hats and even bags. I saw a lovely dress of black satin, with white leather belt, trimmed with white silk fringe. A blue serge coat and skirt were adorned with heavy fringe of blue worsted. The new high collars sometimes show a turnover of fringe an inch or an inch and a half deep. A wide black velvet hat, sailor shape, had black silk fringe circling the brim and the top of the crown.

THE new furs are indeed lovely. Nearly all the boas and muffs show clever combinations of chiffon and fur. One set was made of alternate stripes of moleskin four inches wide and dark gray chiffon in the same width. Most of the muffs are enormous flat squares, but a few show one-sided effects, some being square at one end and gathered at the other. One house is showing muffs so small that the hands can only just fit in, and they are very new and smart, particularly when used with a coat all of fur. These little muffs usually have a shaped flap hanging down in the front.

ALL sorts of pretty caps are made to wear with tea gowns, most of them concealing the hair except around the face. Some of these utilize beaded bands, or gold bands with lace on either side to soften the effect. There are caps shaped like real baby caps, of rich gold brocade with fur around the edge and black velvet ribbons hanging down the back; and there are pearl nets combined with draped chiffon or brightly colored soft satins.

Mrs. Frederick D. Grant, Mrs. Timothy Woodruff, General Grant and Admiral Ching Pih Kwang—onlookers at the aviation meet

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Mrs. Oliver Harriman, Mrs. George Leith, Mrs. Kenneth Castleman and Mrs. E. S. J. McVickar at the White Plains Horse Show

Guthrie Willard with Chelsea Pensioner, first winner of the Chow Chow prize at Piping Rock Dog Show

Mrs. R. H. Thomas, Dorothy and Helen Thomas, and their white Russian wolfhound, Rosina, at the Piping Rock Show

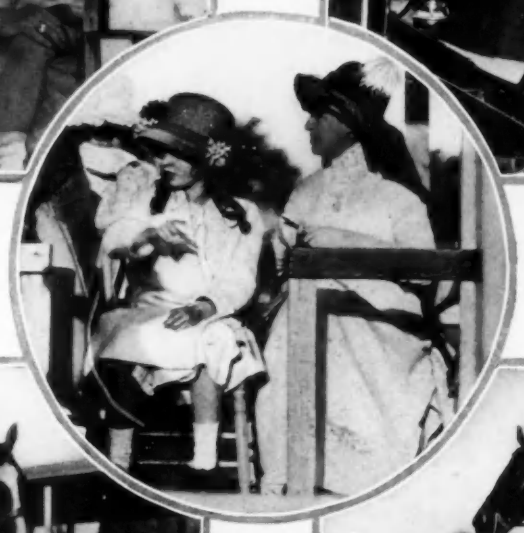
Master Stewart Breese riding his beautiful pony, Queen Peggy—a prize winner at the White Plains Horse Show

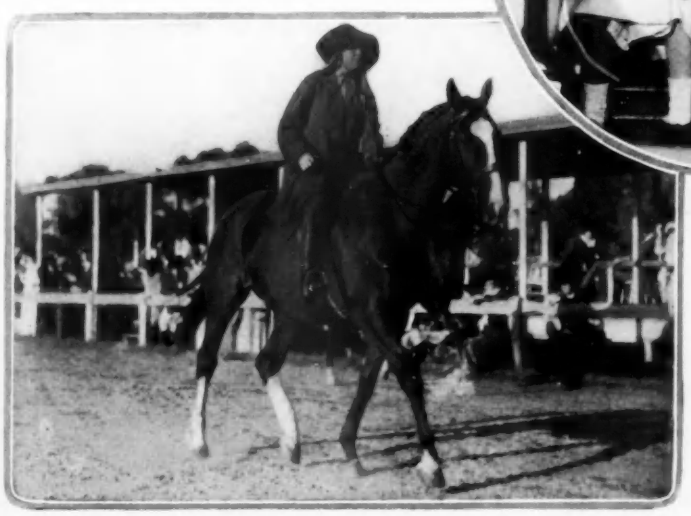
An informal luncheon party of visitors at the Dog Show. Mrs. August S. Vatable, Mr. Vatable, Mr. Samuel Willets, Mrs. Willets and Mr. Charles G. Bennett

SOCIETY INTERESTED IN AVIATION AND THE RECENT DOG AND HORSE SHOWS

Mrs. John S. Phipps and her two children were enthusiastic spectators

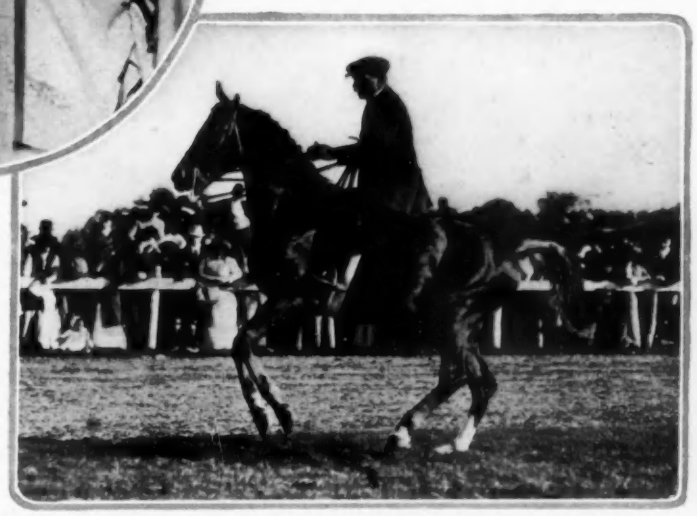
Mrs. Oliver W. Bird and Miss Claire Bird talking to Mrs. Joseph Stevens





Miss Celestine Hitchcock on Coronet, a notable winner in the class for hunters

Mrs. James A. Burden with her young daughter



Mr. Thomas Hitchcock mounted on Cavalier, winner of first prize in the saddle class

Mrs. Thomas Hitchcock riding her hunter, Jolly Dixon, a winner in his class

THE ANNUAL HORSE SHOW HELD AT MINEOLA WAS A SMART AUTUMN EVENT

LINES OF CLASSIC CHARM AND ORIGINALITY ARE SHOWN IN THESE DRAPED EVENING GOWNS, AND SIMPLE ELEGANCE IS EMBODIED IN THE ONE-PIECE TAILOR-MADE

IMPORTED BY MOLLIE O'HARA

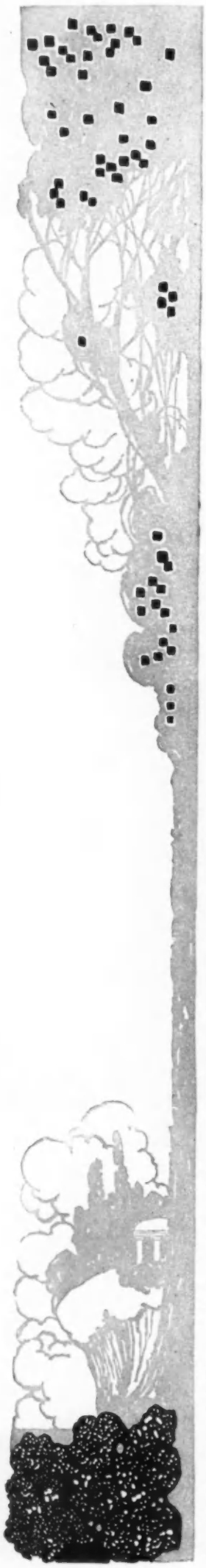
For descriptions see page 98

THREE MODELS FROM CARROLL THAT REVEAL THE WIDE CHOICE OFFERED FASHION'S DEVOTÉE IN CHOOSING HER CALLING AND EVENING GOWNS

WHITE charmeuse forms the foundation of this exquisitely draped, but seemingly simple, evening gown. The lower part of the bodice simulates a wide girdle, which is ornamented with green and blue jewels. The entire gown is overhung with transparent gold net bordered in gold lace, which depends in butterfly-wing fashion from the shoulders and, following the long lines of the skirt, is knotted at the feet to flare outward in a soft, fan-like train. The headband, beaded in emeralds, harmonizes with the girdle. The lines of this gown are lovely in their youthful slenderness.

TAUPE chiffon, gold lace and bands of skunk fur here fashion a modish afternoon gown that, from the high, double-plaited ruche of tulle about the neck to the full bishop sleeves and the spirally winding trimming, carries out Fashion's latest whims. The yoke of the bodice is made of fine white net, a crushed chiffon belt with antique buckle confines the jacket of gold lace in cuirass style, and the chiffon skirt is hung over ivory satin. Bias folds of taupe satin edge the bands of fur. The large Gainsborough velvet hat is crowned with softly shaded plumes.

THIS magnificent evening creation of jade satin and gold-run Malines lace is the antithesis in drapery to the slender lines of the first model. Here the scant ruffles on the lace petticoat, and the draping folds falling from the right shoulder to be caught into the plain yoke of the left hip, give an outwardly flaring impression that suggests width. A shawl-like drapery of lace, forming a deep V outlined with emeralds, falls over the shoulders, and strings of emeralds circle the waist, ending in a large green velvet rose. For another view of this gown see page 104.



SELFISH GRIEF A SOCIAL WRONG

AN offense which is in essence an infringement of the Golden Rule is the infliction of our moods upon our fellow-men—a failing to which most of us must plead guilty. What makes this form of imposition really contemptible is, that when it is to our individual advantage, we can and do control ourselves to the extent even of being what we conceive to be agreeable; reserving for subordinates, members of the family, or others more or less at our mercy, indulgence in moroseness, irritation, or melancholy because of bereavement—all states of mind that create a depressing atmosphere for one's immediate household.

MANY who ordinarily show a decent regard for others' feelings appear to consider themselves absolved from any and all obligation to be companionable when the affliction of losing a loved one by death befalls them. They hug their grief and despairingly declare that they have nothing left for which to live. This hopeless attitude is pardonable in the early days of bereavement, but is most reprehensible as a fixed habit of thought, because of its effects both on others and upon the mourner herself. It is no light thing to decrease by ever so little the cheerfulness of life for those about us, since its experience as encountered by even the women and men most favored of circumstance is at times overcast by the grayness of anxiety and the black shadows of acute sorrow; while as for the majority the dark days far outnumber the red-letter days, or even the moderately enjoyable ones. Thus to be a kill-joy is to play a cruel as well as ignoble rôle, and one which reacts upon those who enact it, for to be self-centered inevitably results in arrest of development. So long as we live we cannot shirk our duties to our fellows without ourselves deteriorating to an extent that makes us most undesirable as associates.

IT is generally recognized that enforced occupation is a godsend at the time of affliction. It compels the mind to take cognizance of something other than its bereavement for a portion of the twenty-four hours at least, and by so much is the strain of sorrow relieved. And it is precisely this focusing of the attention on interests outside of those that concern the dear departed, which constitutes the wisest course to pursue as well as the proper one, ethically, for those to whom the blessedness of serious occupation is unknown. For these many centuries those despoiled by death or circumstance, or those who desired to expiate their sins, have turned to caring for the poor as a solace or a penance. Helping the handicapped continues to offer a fruitful field for human activity, one in which the benefactor and the benefited can both be blessed by warm-hearted and intelligently directed service on the part of the more fortunately situated one, and in point of interest modern opportunities are far in advance of earlier ones.

IT was undeniably a worthy service to visit the poor of the village or the town, and to alleviate their more urgent necessities, but it was a Sysiphus-like task, as the service almost invariably lacked the most inspiring elements of modern philanthropy—prevention or permanent cure. The relief work of today is so greatly diversified that it appeals to every type of mind, and it is now possible to select a field that is of especial interest to the individual would-be philanthropist; a fact that is of great importance in taking up any form of social service as an antidote to sorrow, since changing the trend of thought is the great therapeutic agency for the grief-sick soul. In voluntary work this absorption can best be brought about by personal contact with those needing help, for thus only can sympathetic insight into actual conditions be gained. If getting next to the handicapped and the suffering is undertaken, it would better be done by the amateur philanthropist after consultation with some of the civic and philanthropic groups of social workers who are already familiar with conditions and the most modern methods of improving them. Amateur effort, if not directed, can bring about a much-tangled condition of affairs.

AMONG the phases of benevolence for which both workers and money are needed is that classified as welfare work, concerning which, by the way, there is some misapprehension. This is neither charity nor philanthropy, as many suppose; but, as defined by an official of a corporation that conducts an elaborate system of such work, it is service to others along the lines of the modern educative (as opposed to the old paternalistic) methods, which consist in stimulating and assisting others to help themselves. Welfare work is almost wholly devoted to benefiting industrial and commercial employées, and it offers a big field for individual work on the part of women. A case in point is that of the wife of a manufacturer who studied improved conditions in several factories, and then persuaded her husband to install modern plumbing, and to make other improvements in his own plant, which he had formerly decided were impracticable but which through her study of the matter she found to be successfully operated elsewhere.

THE recreational phase of life for the children and youths of the great cities offers exceptionally inspiring and urgently needful opportunity for any who really desire to serve their generation; and the tragic lives of children defrauded of both proper antecedents and helpful environment, the dire results of the ignorance of mothers, and the suffering entailed on the whole family by invalidism among the poor, all offer abundant opportunity for those who would serve their fellow-men. The need for altruistic service is world-wide and many-sided.

A S S E E N B Y H I M

Lo, the Indian Summer; with Its Noonday Haze and Crisp Morning Frosts and Its Gay Promise for the Coming Buds!

IT is the Indian summer, with a sun shining through the haze—a sun, as say the French, which only mildly warms and does not burn. For a month the country has been superb. There have been local horse shows, hunts and aviation meets in quick succession. Mineola succeeded Westchester and that in turn was followed by Piping Rock. At Baltusrol there has been golf galore, and away back in September—at Southampton, the home of country clubs—was opened the new links planned by Mr. Charles Macdonald for the National Golf Association of America. This made a late season at Southampton. Lenox has also been extremely gay, and it is always "top hole," as the English say, down near Meadow Brook at this time.

A WEDDING GOWN WORN BY SEVEN GENERATIONS OF BRIDES

Tuxedo has had two weddings in a month. The first was that of Miss Julia Loomis and Mr. Landon Ketchum Thorne, in September. The bride had in her cortège Mrs. Auerbach, who was Miss Toler, and a group of charming young women—including Miss Carol Harriman, Miss Rosamond Burr, Miss Anzonella Kane, Miss Mary Sturgis, Miss Rosina Otis, and Miss Farnsworth of Boston. A wedding gown which had served six brides in seven generations of the Boudinot family, and was covered with priceless lace, was worn by this bride. As the weather was mild, the wedding breakfast was served at small tables on the piazzas and lawn and in a marquée. Miss Alice Anderton and Mr. Louis Townsend Montant were married the same day at Cedarhurst, and crowds of young people made this a veritable country wedding and a general jollification.

THE SUGGESTION OF A HARVEST HOME

The other Tuxedo wedding was that of Miss Edith Kane and Mr. George Baker. And now the season there is at its high tide, with the annual ball and its suggestion of a harvest home—an event which, as a prelude to the winter in town, is looked forward to with joyful anticipation by the débutantes. Each day one hears of additions to the list of these most important young personages, to whom November and December are consecrated. December has every night taken up with dances, and there is the Junior Cotillion on December 5th, with which to inaugurate the dancing season.

SOME OF THE COMING BUDS

Mention has already been made of Miss Alice Drexel, one of the Newport buds. Miss Adelaide Cannon is another prospective bud. Miss Cannon is the daughter of Mrs. Theodore Frelinghuysen by her first husband, the late Harry le Grand Cannon. She was Miss Thompson of Detroit. Mrs. J. Pierpont Morgan, Jr., who was Miss Grew of Boston, is also to bring out her daughter. Miss Morgan has lived much in England. Mr. J. Pierpont Morgan and his family are conservative in their tastes and ideas, and there will be a dance or perhaps a ball and an afternoon reception.

Mrs. Ledyard Blair brings out two daughters who have been studying in Italy. The Blairs have taken the Ernesto Fabbri house, which is well adapted for entertaining. Mrs. Cass Ledyard launches her second daughter by a former marriage, Miss Jean Morris; and her niece, Miss Cora Hennen Morris, the daughter of Mr. and Mrs. Alfred Hennen Morris, will also come out this year. Miss Louise Johnson will be brought out by Mrs. Henry Meyer Johnson, her aunt and stepmother. Mrs. J. Allen Townsend has her second daughter, Miss Adelina Townsend; and Mrs. J. Todhunter Thompson and Mrs. William Manice, who were the Misses Remsen, have each a daughter, both of whom are to be brought out at dances in the month of December.

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Miss Tevis Camden, of Versailles, Ky., who was the guest of Mrs. J. B. Haggin at Newport this summer

MANY TRADITIONS SURROUND THE OLD FRENCH FAMILIES

There are few sets in New York which so have the prestige of years of distinction as that which is composed of the descendants of the old French families who settled in America in the early part of the last century, or who have come over since then and intermarried with the first emigrés. There is always preserved with their old family traditions that evidence of *chic* and fascination which all the world associates with the women of France. Except in matter of affiliation by relationship, the set to-day is not distinctive. There have been alliances with wealthy and fashionable New York houses, and the mingling of Anglo-Saxon blood with Gallic has produced in this generation a very charming type of young girl.

MRS. SCHUYLER WARREN TO BRING OUT HER DAUGHTER

One of the débutantes of the winter will be Miss Hope Warren, the daughter of Mrs. Schuyler Warren, who was a Miss Binsse. The Binsse family, like others who have adopted America as their home, have dropped their title. Political persecution of the gentry of France drove many of these people to the West Indies, and the rebellion of the blacks in Hayti brought them to this country. Mrs. Schuyler Warren is a sister of Mrs. Reginald Francklyn, who is now living abroad. Mr. Schuyler Warren is a member of the well-known Warren family of Troy, and now of New York.

Miss Noël Johnston, the daughter of Mr. and Mrs. J. Herbert Johnston, will make her début this winter. Her mother was Miss Teenie Noël, member of a well-known French family. She has as aunts on the distaff side Mrs. Henri Gourd, Mrs. William Armstrong Greer, and Miss Josephine Noël; also Mrs. Auguste Noël, who was Miss Elizabeth Dixon. Her father is a son of the late J. Taylor Johnston, who built the handsome white stone residence on lower Fifth Avenue near Washington Square, and which had in its picture gallery one of the most notable art collections of its day. With Mrs. Henry E. Coe, Mrs. Robert W. de Forest and Mrs. Pierre Mali as paternal aunts, few débutantes have a longer list of well-known relatives who are hostesses and who do much entertaining.

A ROSARY OF BEAUTIFUL YOUNG GIRLS

Miss Wyeth, yet another bud, is the granddaughter of that most kindly and most popular hostess of other days, the late Mrs. Frederick Goodridge. Miss Chisholm and Miss Breese will be among the Southampton débutantes. Miss Emmet is the daughter of the Robert Temple Emmets of New Rochelle; Miss Dahlgrén, the daughter of the Eric Dahlgrén's; Miss Justine Ingersoll, the second daughter of Mrs. Robert Varnum by her

(*Continued on page* 92)

SABLE STRIPS BAND THIS MUFF AND STOLE OF SATIN IN BRILLIANT GREEN, TINY BLACK TAILS TRIM THE EXQUISITE ERMINE MODEL. THE BIAS FUR BAND IN GRECIAN DESIGN, EDGED WITH FUR BALL FRINGE, IS THE ELABORATE NOTE OF THE MOLE-SKIN WRAP

FROM A. JAECKEL AND COMPANY

For descriptions and reverse views see page 98

The sharply pointed overskirt, unbroken by any sort of drapery, displays the large-patterned brocades now used

Lace, draping the shoulders and falling in a cascade over the extremely long, pointed train is the distinctive note of this Beer model

An exquisite mingling of black and gold, with jeweled embroidery sashed by a broad satin ribbon, dragging a crystal tassel

One of Worth's lovely evening toilettes in gray and silver darkly accented with narrow lines of mink

DEVELOPED OF SUPERB FABRICS IN THE SMARTEST MODE OF THE SEASON, THESE MODELS ARE ADMIRABLE EXAMPLES IN PURITY AND GRACE OF LINE

IMPORTED BY JOSEPH, FIFTH AVENUE

For descriptions see page 98

Poiret gives charming expression to the winter craze for white and black in this model of velvet and chiffon

THREE SMART MODELS FOR THE HORSE SHOW — ONE A STUNNING, STRAIGHT WRAP OF EYELET-EMBROIDERED VELVET, ANOTHER OF SATIN IN DRAPED LINES, AND A GOWN OF SATIN AND LACE CLEVERLY COMBINED

For descriptions and prices of patterns see page 98

A BEAUTIFUL, TRAILING ROBE OF LACE OR CHIFFON, ELABORATELY EMBROIDERED AND WORN OVER THE MOST FASCINATING LITTLE CHIFFON FROCK, IN THE STYLE OF THE SECOND EMPIRE, IS THE LATEST MODE IN TEA GOWNING

MODELS BY BEER, WORTH AND PAQUIN

For descriptions and prices of patterns see page 98

Blue and green striped flannel introduced in the skirt panel and upper sleeve is a novel smart touch on this ratine model in Gobelin blue

Black and white wool corduroy comprises the body material of this chinchilla bordered wrap from Cheruit

A dignified Worth robe in white with panel of brilliant strass and dark blue stones. Night-blue chiffon drapes one shoulder

AN EFFECTIVE STREET GOWN IN RATINE, A HANDSOME WRAP, DISTINCTIVELY DIFFERENT, AND AN EXQUISITE EVENING MODEL WITH AN ORIGINAL SASH. SHOWN BY ANTOINETTE WORRALL

For descriptions see page 98

SMART FASHIONS *for* LIMITED INCOMES

Charming Developments in the Inexpensive Ready-made Gown—Fetching Adaptations of French Blouses—New Sash Ribbons

THE popularity of the ready-made gown has grown apace in the last few years, for the improvements in its making have brought it up to a high standard of excellence. The newest fashions are often to be found in these models, and by purchasing a ready-made frock one saves endless time and energy by eliminating fittings. At one especially up-to-date little shop there is every kind of model to be had, chosen with an intuition for what is best among new designs, and covering every need, from a morning walking costume to an opera toilette.

A FRINGED CHARMEUSE FROCK

This season a collection that did not include a fringe-trimmed model would not be representative, and surely this rage for fringe is justified by its charm. A very fetching design is the black charmeuse frock of sketch No. 1; its broad collar and cuffs are edged in fringe, and set on a broad bias band, it finishes the bottom of the skirt. The lace yoke and plaiting give a becoming touch of white, and the waist is girdled by a cord. Very smart is this simple little model, severe in treatment but soft in outline, and it is excellent value at $33.50. In black or in any of the full line of colors in which it is to be had, it is equally effective.

CHIFFON AND SATIN THEATRE GOWN

Every woman knows the importance of the semi-formal evening dress; it comes into play for any number of occasions, and is a most essential part of the wardrobe. The original of the second illustration is just such a model, and it is to be had in any shade, from the light and festive to the dark and serviceable. As I saw it, it was in the palest shade of maize-yellow chiffon, over satin to match, with no touch of color save for a cluster of rich red roses at the belt. The skirt was cut with a slight train, in accordance with the new fashion in evening costumes. A fine net formed the round yoke, finished at the throat with two rows of small steel beads, laid close together. Just above the girdle, under the chiffon, there was a band of heavy cream lace, a reproduction of one of the season's fashionable peasant laces. The chiffon overbodice was in three tucks, extending from shoulder to belt, both back and front. The foundation of the kimono sleeve was of satin veiled first with point d'esprit, and again with hemstitched chiffon. The folded satin girdle hanging at the side and knotted against the skirt, was finished at the back in a loop and end. Out of the ordinary, and very pretty was the drapery of the skirt, which continued the stitched hem upon the right side in a soft, scant cascade. Around the waist the chiffon was slightly gathered.

For the woman who needs a serviceable gown for theatre and restaurant wear, I should suggest this model developed in dark or old blue, with the flowers in red—a smart combination. The price is $34.50.

ANOTHER EFFECTIVE DESIGN IN CHARMEUSE

Charmeuse is a delightful material, and at this shop there is a large selection of charmeuse models for afternoon and house wear. The original of sketch No. 3 is of this fabric, and the model is suitable for luncheon or bridge, and is procurable in all colors. Taupe, which is so immensely popular, is charming in it. About the bottom of the skirt there are quaint box plaitings, a treatment that is the rage in Paris and well suited to the present mode. The folded belt forms a sash at the side, with fringed ends. Long sleeves are one of the few innovations of this remarkably stationary season; here they are introduced with a row of buttons up the back, and a slashing to show lace beneath.

The collar is of plaited lace and has a line of the charmeuse around the neck. If a high collar is preferred, it is the simplest thing in the world to add a removable dickie to the bodice. Up the front there is a small panel of buttons, and a few plaits at the waist give ease. The back is full at the waist-line, and the sleeve is set in. Price, $32.50.

BLUE SERGE ONE-PIECE GOWN

Very trig and natty for many uses is the gown in sketch No. 5, page 40; it is a dark blue serge trimmed with black satin. Not the least of its recommendations is the light weight of the material, which is quite warm enough for autumn or winter, yet is scarcely more cumbersome than the summer materials that we so regret to lay aside. The bodice has a removable lining of white muslin, a good point in a frock that is constantly worn, as it may be laundered. There are revers of the serge, edged in satin, and dotted with small buttons. Latest indications from Paris incline to a waist-line that is only slightly shortened rather than really high, and here we have it, finished by a piping of the material which scarcely shows in the sketch, as the effect is that of a one-piece model. This frock, with its fastening at the front, is just the thing to get into in a hurry. The back, with its middle panel carried up on the bodice and marked with buttons, is extremely good looking, and the square sailor collar, tempered according to the newest fancy by a point of satin laid beneath it in hood shape, is a pretty touch. Besides the blue serge in which this was shown, it may be had in all colors; one of the best being a charming shade of green. Plum color, too, is excellent, and as practical for general wear as navy or black. The price is $22.50.

No. 4.—Serge street model with panelings of changeable silk serge—a handsome design for $34.75

SERGE AND SILK COMBINED

Somewhat more elaborate is the original of sketch No. 4, although again blue serge is used, but this time trimmed with panelings and big buttons in that excellent material known as silk serge, a silk of diagonal weave, strong and durable. Its effect is a changeable blue and black. The side panel is attached to the skirt by big, flat silk serge buttons, and all the buttonholes are inlaid with the serge. This panel runs all the way up the side to the waist-line, and appears again in the front of the bodice with a small cravat at the throat. Notice particularly the round collar and cuffs; the material of these is exquisite, a fine cream batiste, with a snowball design in raised embroidery. Frequently nothing lovelier than this is shown on gowns five times its price. At the shortened waist-line in the back the skirt is slightly full, and finished

No. 1.—Simple but smart model in black charmeuse with the popular fringe trimming. The price is $33.50

No. 2.—In a scheme of old blue with red this would make a charming theatre frock. Price, $34.50

No. 3.—Charmeuse model in cassock style with box plaiting finishing the skirt hem, and a fringed sash

by silk piping. One of the best points of this model is the sleeve treatment, which follows the slight but general change in the kimono shoulder. The sleeve itself comes like a guimpe through a large armhole, which in many models gives the appearance of being separate. In all black this frock is excellent. It sells for $34.75.

Another serge gown shown at this shop is too good to be passed by without a word, although it is not illustrated. It fastens down the left side in a castellated notching, through which the crochet buttons pass. The sailor collar and the cuffs are of satin to match; there is a bit of embroidery on the satin and an edging of green, blue and brown beads combined with steel. There is a satin bow tie and a cording of it at the waist. Nothing could be better value than this at $27.50.

WAISTS FOR DRESSY SUITS—CHARMING COMBINATION FOR A WAIST

Two of the newest and smartest waists are here shown. That in No. 6 is of Carrickmacross lace, that blending of sheer muslin and handstitching that makes a rarely fine mesh. The lace is tinted to a delicate cream color, and over it is laid gray chiffon, the French weave, very crêpey in finish. Against the neck there is white chiffon bound in gray, which makes quite a contrast above the cream lace yoke, and one that is seen often in recent importations. To bring the waist into keeping with the skirt for which it was intended—a gray supple satin—there were two bands of it on the waist, crossing from side to side. And on the sleeve another band of gray was adroitly managed, catching up the chiffon against the lace undersleeve, making a novel little draping at the elbow. Silver buttons were used to trim this model, which will serve admirably for readers of this column, since there is nothing intricate in its detail, and it is such a good one by which to contrive a waist to match a tailored skirt. Cloth may be used for the bands when the waist is to be worn with a cloth suit. Some lace less costly than Carrickmacross may be substituted for it, or even a cream cotton net of fine quality. There are many new nets of this description this season, some with a tiny simple figure, such as an open circle or a diamond. If silver buttons tone in with the color you choose for the waist, be sure to use them, for they are extremely smart.

A LINGERIE EFFECT IN CHIFFON

The day when lingerie blouses, however handsome, were made use of for more or less formal daytime occasions, is long since past, but as a tribute to their charms we have a sort of counterfeit of their effect in the new model of drawing No. 7. The material is white chiffon laid in three sets of triple tucks down the entire length of the front, and again on the three-quarter length cuff. The neck has a double frill of cream lace, which is used also at the right and on the sleeve. As foundation for the transparent chiffon is a fitted slip of white satin, run through at the bust with a two-inch pink satin ribbon, which ties in a bow at the front. A taupe-colored satin suit was the gown for which the blouse was intended.

Another suit in night-blue satin has the same waist with the palest shade of blue ribbon. If one does not care for the contrasting ribbon, it is pretty to have the model all in one color—gray, for instance, with gray slip and gray ribbon. There are some thin satins that are almost as transparent as chiffon, and these are good materials in which to carry out the idea. They show the ribbon, but not nearly so decidedly or prettily as when the chiffon is used.

No. 6—A smart new blending of cream color and gray in Carrickmacross lace, chiffon, satin and silver buttons

No. 7—A chiffon lingerie model in dainty design with cream lace frills. Vogue patterns to order in any bust measure, $1

No. 5—An excellent design for street wear is this jaunty dark blue serge. Price, $22.50

THE PRACTICAL HAT OF THE SEASON

A more generally useful hat can scarcely be found than one of the soft felts that come in all sorts of shapes and colors. When they first came in their character was almost entirely sporting, but now that women have found out their comfort and becomingness, they are to be had in smaller brimmed, modified shapes suitable for morning wear in town, as well as for country use, which cost in the department stores from $5 to $9, and may be obtained in a great variety of colors. They are smart without any trimming at all, save for the narrow ribbon crown band; or one may elect to have a pompon, cockade or shaving-brush aigrette at the side. In these it is the vogue to place a white decoration against dark felt, and in reverse of this white felts are oftenest trimmed in black. At the trimming counter one can get ready-made black cockades, of the best quality French faille ribbon for $1.95, and white or cream shaving brushes for $1.50 and upwards. Pompons come in many colors.

THAT SMART NOVELTY—WHITE RATINE

This material, more conspicuously than any other, is the latest fancy for either whole costumes or trimming. It is used in all manner of ways, but especially as wide collars and cuffs on tailor jackets ond fur coats. A coat set of ratine is the smartest thing possible, and a touch of white against dark fur is always charming. But since it is of necessity easily soiled, the collar and cuffs should be detachable. Ratine, being all wool, is perfectly washable and comes out from the tub as good as new. Among French models from well-known houses there are skating suits made entirely of white ratine, with trimmings of sealskin, but of course an all-white suit is not to be considered by a limited wardrobe. White ratine makes up into lovely small hats and toques, and for children's coats it is ideal—so soft and warm and cozy.

UTILIZING A BLACK LACE SHAWL OR SCARF

If one has some fine black lace in the treasure chest, it can be made up into a lovely evening gown, even if there is not very much of it. A new model just brought over is a combination of cloth of gold and black lace, but as good an effect for less money may be obtained by substituting gold-colored satin for the foundation. The lace forms a short tunic reaching about to the knees, below which it is supplemented by a second tunic of black chiffon extending to the hem. In the bodice the lace drapes over one sleeve and one side, chiffon covering the other—this one-sided treatment being one of the striking points in French gowns. At the back the lace shawl tunic was looped up into a rather pert and very smart bow, the ends falling sash fashion as far as they will reach.

A NEW BIT OF FUR TRIMMING

With a very small piece of skunk, lynx, or fox one can put the sort of collar on the jacket of one's better-most suit that is seen in one of Francis's models. This consists of a straight strip of the fur not more than four or five inches wide and twelve inches long, the middle of one edge attached to the coat at the back of the neck and the ends left loose to fall toward the shoulders. To the same edge of the fur, after it has left the coat, is gathered some lovely cream lace that comes down full over the bust and gathers in toward the left side under a rosette, where the coat fastens. The sleeves of this model were three-quarter length and had a roll of fur at the cuff. I saw the same thing in satin, with the drapery in the front of satin instead of lace. A plain skirt without drapery and with fringe at the bottom is a good one for this coat. It may have a two-inch band down the front dotted with one row of buttons covered in the material.

REMNANT POSSIBILITIES

Even this early in the season there are remnants of the newest materials to be had in the shops, if one makes a point of asking for them. The silk counters are sure to have lengths of the fascinating, changeable taffeta, which are double width and most advantageous for cutting. Possessed of a chiffon or lace skirt, why not make a silk spencer from one of these remnants, to be worn with it, and so contrive a lovely tea gown or restaurant costume for very little money? There is no end to the exquisite combinations in which the changeable taffetas come; one of the most admirable being a gold and hydrangea blue.

POSIES OF BYGONE DAYS

Nowadays one rarely sees a model of any sort without its cluster of artificial flowers; in fact a frock is hardly finished without them. Whether a single blossom or a bouquet is used, it is a most alluringly feminine fad. With the modes of our grandmothers we have revived the old-time nosegays—quaint combinations of color, and posies that were all but forgotten, are used to catch a fichu or top a scalloped flounce. When choosing the flowers for a gown, be guided by their appropriateness to its style. For example, one of the foremost of Parisian makers has sent out an entrancing little frock of white chiffon over pink satin, with a sash of black. At the waist there is a bouquet made of primroses, delphinium and one small jacqueminot! The choice is charming.

THE IMPORTANCE OF SASHES

This accessory is so all-important a part of the modes just now that many a gown gets its entire *cachet* from the sash treatment. The simplicity that characterizes the outline and workmanship of many of the new models is redeemed from the commonplace by the exquisite texture and treatment of the sash. Indeed, the manufacture and designing of sash ribbons just now is almost an industry in itself. The woman with little to spend can get up the loveliest gowns, of chiffon or soft taffeta, for instance, if she saves her pennies for the sash, and even this effective touch need not be extravagant. There is a charming prelate-purple silk ribbon, about seven inches wide, with a fine striping of black and a quarter-inch white satin edge, that sells at $1.85 a yard, which would make a beautiful sash. If one can pay as high as $4 a yard for ribbon, which would not make a very extravagant accessory if one arranged a girdle and bow without sash ends, there is a wonderful ribbon, half purple satin, half gray plush, that would be charming for the purpose. A reversible ribbon, purple satin with a broad black stripe near the edge, backed with white satin in a six-inch width, costs $2.75 a yard. All these purples are mentioned, as this color is so strongly favored in the winter modes.

An ultra-smart combination is amethyst chiffon over pale blue, with one of these purple sashes; or a purple sash with a rose-pink gown is very smart.

AN EFFECTIVE FUR SUBSTITUTE

Until it is time for heavy furs, sets of marabout and ostrich combined, made up in huge muffs and draping shoulder scarfs, give the necessary warmth beside adding a chic and original touch to the costume. Two shades of ostrich are frequently blended in one set with charming results. Designed with white centers of marabout, bordered by brown or black tinted ostrich flues, sets of huge muffs and the wide draping shoulder scarfs are exceedingly effective. The soft, fluffy appearance of marabout, in the very light colored shades, makes it most becoming for evening wear.

KURZMAN SHOWS THESE EVENING MODELS, HANDSOMELY EMBROIDERED AND FRINGED IN THE SEASON'S NEWEST TRIMMINGS, AND A SIMPLE AFTERNOON GOWN — SMART AND DISTINCTIVE

For descriptions see page 98

Back view of model described below, showing the heavily embroidered cross bands which give added hight and dignity to the figure

A prunelle charmeuse afternoon gown with overskirt folded back and caught at each side. The model is touched with ruby velvet

Chiffon, crystalled and silvered, drapes the salmon-pink satin of this Doucet model. A graduated fringe at the foot of the tunic is a perfect finish

A new conception in embroidered chiffon and Cluny over silver-fringed ivory satin. A fichu-like arrangement of chiffon, caught with a cameo, forms the novel bodice

WHAT SHE WEARS

A Season of Sumptuous Gowning About to Display Itself—A Doucet Creation in Green and Gold Brocade with Gold Lace—Paquin Employs Ermine and Broadtail on One Costume

Splendid Paquin creation combining two furs in the broadtail underskirt and collar of ermine

A SMALL dinner party at one of the smart hotels, followed by an adjournment to one of the new plays, is quite the usual procedure on the part of the early arrivals in town of the social contingent. Of course, later there will be the usual mad whirl, but this little prelude to the season is most welcome, permitting as it does a freedom of plan, which allows society to foregather informally in small companies.

STUNNING NEW CREATIONS GLIMPSED WHEN SOCIETY DINES À LA CARTE

Many of the elect from the inner social sanctum are now to be observed of an evening at the Plaza or the St. Regis, and the gowns of the women, many of whom are wearing creations they have just brought back from Paris, are a study in material imagination. With the riot of color that prevails, it is well that man costumes himself as a background; and of a truth in these days of gorgeous fabrics and dazzling brilliancy of gowning the distinction of the black and white masculine attire was never more marked or more needed to save the color scheme.

GREEN IN ALL ITS LOVELY SHADES SMART FOR EVENING GOWNS

In the new French creations there is shown a strong penchant for green in all its lovely shades. It is no unusual thing to observe half a dozen such gowns of an evening in varying tones, that of Empire green having apparently the royal *cachet* of these mighty rulers of fashion's kingdom.

A lovely gown of dark green brocaded velvet and chiffon, sweeping a square train, attracted no small degree of well-bred observance as its wearer entered the rose room of the Plaza with her party the other evening. The bodice was designed with a square yoke of bust depth cut with short sleeves of heavy point de Venise lace, and the brocade wrapped the figure in a slim silhouette from bust-line to the hem in front, sweeping out in a square train at back. The diagonal line, without which it seems no designer, however great, dares to work out his creation, was featured on the back of the bodice rather than on the front, the draping end running up into a point at the shoulder at the right, where it was buckled to the lace yoke. The buckle was a stunning affair of gold designed in oval shape and in-set with emeralds. The most noticeable of the wearer's jewels were the long pendent earrings formed of a line of small-sized diamonds suspending a large emerald, which, by the way, must have represented a small fortune, especially in these days when emeralds are to be ultra-fashionable among precious stones.

AFTERNOON COSTUMES OF VELVET OR BROADCLOTH COMBINED WITH FUR

The débutante's tea and afternoon functions are already anticipated in the stunning creations of broadcloth or velvet combined with fur which, emanating from the famous couturiers, are even now being tenderly lifted from their tissue wrappings by madame's maid, whose ecstasy shows in modulated sighs of French appreciation.

A PAQUIN COSTUME WITH TRIMMINGS OF BROADTAIL AND ERMINE

The season's Paquin consignment to an American patron contained the magnificent costume of beige-colored satin cloth, embroidered in a darker shade and draped over a lower skirt of broadtail, that is pictured in the first drawing. A distinctive feature was the high collar composed of tiny ermines laid side by side, which will be most becoming in effect to its wearer. Unspotted ermine edged the diagonal drapery of the back and banded the great flat muff of broadtail.

UNSPOTTED ERMINE FORMS A BOLERO FOR A COSTUME OF BLACK VELVET

Another strikingly effective costume carrying out the couturier's present fancy for combining fur and fabric was composed of a bolero of unspotted ermine with a rolling collar rounding at the back and forming revers in front, narrowly outlined with sealskin and worn over a black velvet gown. The muff designed to be carried with this costume was of ermine, also unspotted, banded with sealskin down the outer edge, and with two stripes running through the middle. Many stunning combinations of fur with cloth or velvet are worked out in singularly effective color combinations.

What could be more charming for a fair-haired débutante than a costume of cadet blue broadcloth banded in gray squirrel fur? The attractive costume so designed was relieved with a vest of black and white striped velvet, the draping revers and skirt border being of the gray fur. A rich toilette designed in beige-colored broadcloth had a deep, round collar of heavy écru Venise lace draping over the shoulders and outlined with skunk fur. A combination which appealed to a designer of the rue de la Paix exploits bottle-green velvet with trimming insets of biscuit-colored broadcloth and bandings of mink fur.

Broad hat shape of marine-blue velvet edged with ostrich set between brim and facing

A DÉBUTANTE'S GOWN OF PALE PINK SPANGLED IN SILVER

The once-observed rule that the débutante should be gowned in white when she makes her initial bow to the social world is now obsolete, and delicate pastel shades are oftentimes used in preference with charming effect. A lovely frock was worn last September by a débutante introduced at her grandmother's summer estate at Lenox. The gown was of a delicate pink with an overdrapery of net spangled in silver, and was wonderfully becoming to its youthful wearer, whose lovely bouquet of pink roses and lilies of the valley carried out the color scheme.

EFFECTIVE MUFF AND STOLE OF WHITE MARABOUT COMBINED WITH BLACK OSTRICH

The craze for black and white in fur obtains no less in feathers. A débutante set of ostrich and marabout, the latter in white, has a wide draping scarf bordered with ostrich in black and white, and the large, square muff is likewise bordered in this combination.

A BRILLIANT OPERA SEASON ASSURED ON THE PART OF THE ARTIST COUTURIERS

In a fortnight or so the opera season will have begun, and from the standpoint of appearance it is perfectly safe to prophesy a brilliant season; that is, so far as the artist couturiers have lent their services. The splendor of evening gowns has not been surpassed within the memory of any of us; rather are present modes reminiscent of the grandeur of Colonial days—with their brocades and silver lace and sable. And this recalls a recent wedding where the bride wore an ancestral gown which was strikingly in accord with the present modes.

AN ANCESTRAL WEDDING GOWN OF SUMPTUOUS RICHNESS IN ACCORD WITH PRESENT MODES

The picturesque lines were of a period designers have been recalling for their newest creations. Sumptuous fabrics composed this priceless heirloom. The quilted satin petticoat was bordered with sable, and the rich brocade of the bodice coatee draped into a court train, and was embroidered in small nosegays of varicolored roses. The square-cut neck of the closely fitting bodice was finished with frills of fine English point appliqué over two hundred years old. The richest creations of present designers are founded on this period of sumptuous gowning, a tradition of the Colonial days when loyal subjects looked to a royal court for guidance. It was in later democratic times that the India muslin came into fashion, which is recorded as composing the wedding gown of a later bride in the line of succession to this ancestral gown, she of the India muslin preference being the one break in the succession of seven generations.

DOUCET THE AUTHOR OF A SPLENDID CREATION IN GREEN AND GOLD

Howbeit, all the magnificence displayed this present season cannot be ancestral, and couturiers aim to outshine tradition. Doucet has bent his efforts to creating royal magnificence, as instanced in one of his

(*Continued on page 122*)

Doucet's sumptuous effect in green and gold velvet brocade with an innovation in trains

TWO DISTINGUISHED DINNER TOILETTES DESIGNED BY HOLLANDER FOR THE EARLY WINTER SEASON—A RETURN TO THE NEARLY NORMAL WAIST-LINE IS SEEN IN THESE MODELS

For descriptions see page 98

A most effective color scheme is developed in this gown of yellow satin, crystal embroidered, and girdled with royal purple velvet

The front view of the gown shows the long lines of jet embroidery. An exquisite deep red rose is tucked into the girdle

Flat Venise lace, parted at each side of the short train, creates the effective back view of this evening gown

THE NEW COSTUME BLOUSE

A Gracefully Draping Fichu, a Cunningly Molded Bolero or Smart Revers, Bring the New Blouse into Harmony with the Suit It Tops

No. 1.—Girlishly pretty waist with scalloped crossing bands deepening into a square collar at back. Pattern cut to measure; $2

AMONG the special points observed in many of the new blouses are the long sleeves and the armholes; the frequent showing of high collars, and the fact that when they are to be worn with a suit they are brought into color harmony and are often even more closely related by having a bit of the suit material enter into the composition of the blouse.

Sketch No. 1 shows a charming blouse for a young girl, designed to wear with a rough cloth in the new pigeon-blood ruby shade, and made of French glacé taffeta. The silk is crossed surplice fashion in the front, and a soft collar of it, scalloped about the edges, hangs in a deep square at the back. In the front this narrows, crosses in a deep V over the bust, and follows the high waist-line around the sides, fastening in the middle of the back in a flat Japanese bow with scalloped edges. A triangle of the cloth appears in front between the high skirt-band and the point where the taffeta crosses, and a three-inch knife-plaited frill finishes the bottom of the waist. The sleeves are long and rather loose, with turnback cuffs scalloped about the top, and are finished by a plaiting of cream net falling over the hand. The same net forms a tucked collar and vestee, of the front and the right point of the back are buttoned over with a row of flat buttons made of tulip wood. These are golden in tone, and have tiny rims of black wood.

The panel of plain net down the front of the waist is two inches wide, with a half-inch tuck on either side. From under these tucks appear tiny quillings of old blue taffeta. Small flat bows of the taffeta are placed down the front of the panel at equal intervals. A V-shaped piece of the prune-colored cheviot adorns in

An especially smart blouse, to be worn with a prune-colored cheviot, is pictured in drawing No. 2. It shows the cheviot brought up over the coarse silk net of the blouse in two points reaching to the bust-line. There are also similar points in the back. The net, self-colored, is hand-tucked in half-inch tucks placed an inch apart, and laid over a foundation of crêpe météore in deep gold color. The left point

gauntlet style the lower half of the sleeves. The outer edge of this is held with the tulipwood buttons to the tucked net which forms the slightly fulled upper portion of the sleeve. The collar is high and made of the tucked net over gold-colored chiffon, piped along the upper edge with the crêpe météore. A narrow frill of lace finishes the top of the collar, and deep frills of the lace fall over the hands in the new fashion.

No. 3.—Of taupe chiffon appliquéd with Venise lace, this fichu was draped over a plain underbodice of white chiffon. Vogue pattern cut to measure; price, $2

Of exceptional grace and beauty was the original of the waist in sketch No. 3, which was designed to be worn with a suit of taupe-colored satin, and which showed a foundation of white chiffon with a soft fichu-overdrapery in taupe chiffon appliquéd with Venise lace. The fichu hung in a deep, rounded point in the back and was caught together at the front with a line of tiny black velvet buttons. Two square ends of the lace, piped in the chiffon, peeped from beneath the deep folded girdle of taupe-colored satin. The hems of the

No. 2.—Here the skirt material is applied to the waist, closely relating the whole. Vogue pattern cut to measure; price, $2

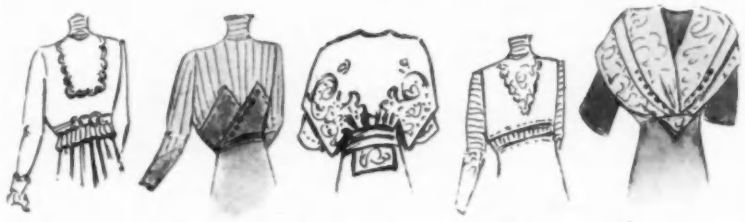
close kimono sleeve and the flat little vest of the chiffon were finished with embroidered dots in matching silk.

A waist intended to top a brown basket-weave cheviot suit is shown in sketch No. 4. It is notable for the bolero effect, which is developed in the cheviot. This is brought closely about the figure, with snug armholes, and fastens to the left of the front, just below the bust-line, leaving a deep V opening at the neck. The bolero is short, terminating four inches above the line of the high-waisted skirt.

The foundation of the blouse is of knife-plaited crêpe chiffon, a shade lighter than the cheviot. A deep, round-cornered revers of beautifully embroidered batiste falls from the right side of the bolero. The high collar and vestee are of the batiste, tucked horizontally, the vestee finishing at the left of the front in a tiny plaiting. In the back the cheviot is cut away in a deep V, which is filled in with a collar of the batiste, cut exactly to fit the opening, and beautifully embroidered. The plaited crêpe chiffon forms the sleeve, the lower part of which is obscured by a deep cuff of the embroidered batiste, which slopes from the middle of the forearm in front to a big

(*Continued on page 118*)

No. 4.—Waist in bolero style finished with a modish revers of finely embroidered batiste. Vogue pattern cut to measure; price, $2



No. 6.—Back views of the five waists illustrated on this page

No. 5.—Beer designed this graceful blouse of chiffon combined with silk-run lace. Vogue pattern cut to measure; price, $2

Handsome evening wrap of pure white ermine; the tiny black tails are used only to fringe the collar and decorate the cuffs and border bands

This lovely straight coat is of light blue and silver brocade. The great fur collar and cuffs are of white fox. Brocade-covered buttons form the trimming

FOR LUXURIOUS BEAUTY NOTHING SURPASSES THE EVENING WRAPS OF COSTLY FUR AND RARE BROCADES—

CROWN RUSSIAN SABLE, ROYAL ERMINE AND WHITE FOX ARE SHOWN IN THESE GUNTHER MODELS

Regal cloak and muff of crown Russian sable. The wonderful quality of the pelts makes this a truly sumptuous model

THE DISTINCTIVELY MODISH SILHOUETTE IN CARRIAGE AND EVENING CLOAKS REVEALS A WIDE SWEEP AT THE SHOULDERS AND A TAPERING LINE NEAR THE FEET—HATS AND WRAPS FROM FRANCOIS

For descriptions and reverse views see page 98

SEEN *in the* SHOPS

New Corsets Shaped on the Flowing Curves of the Present Mode—An Evening Wrap of Distinctive Cut — Inexpensive Wedding Gifts

WITH any change of line in fashion comes the necessity of a change in the corset, and this has frequently been a cause of anxiety to the woman who cannot afford to have her corset made to order, or even to indulge in a fitting by a high-priced corsetière. But now the well-known corset firms are turning out such excellent and inexpensive models, shaped along the desired lines and made of such good materials, that the problem is practically solved. This season the graceful effect of the loose, uncorseted figure is sought after, and the models shown in the sketches on page 48 are especially designed to produce this desired effect.

The first sketch shows a corset which has the girdle top, but is extremely long over the hips. It is made of imported French coutil filled with corded French whalebone. The top of the corset is higher in the center front and back than under the arms, holding in the flesh, yet leaving the bust free. The top fits snugly around the body, so that no cord or ribbon is necessary. Though the corset is long below the waist, it is not uncomfortable, as it is slashed in the front to give freedom in walking. Double garters over the hips hold in the flesh, and in front the garters are reinforced and are crossed, which tends to keep the corset from unclasping. This model is especially designed for stout figures, and gives thorough comfort as well as smart lines. The price is $8.

The second model has the extremely low bust, being only three inches above the waist-line in front and two and one-half under the arm. Over the hips and in the back the corset is long, but the bones are short, the clasp being ten inches, the hip bone fourteen inches, and the back bone thirteen. Two pairs of good garters are attached to the front and side of the corset. This model can be bought in either coutil or batiste, filled with whalebone that is guaranteed rustproof. The top is finished by a lace edging. For a medium figure this style is most comfortable, as the bust is entirely free and the bones over the hips are so placed as to avoid the hip bone. This model is priced at $3.

Another model, also designed for stout figures, and a little less expensive than the one described above, is of imported French coutil and rustproof whalebone and steels. This model is quite high, as it measures five inches above the waist-line in front and back, and four inches under the arm. A small gusset gives the necessary room for a full bust. The bones over the hip and in the back are fourteen inches long and the clasp eleven inches. This is really excellent value for the price of $5.

A SQUARE-NECKED BRASSIÈRE

Women who wear brassières will be interested in a new model that has just been designed by a well-known firm, and which is illustrated on page 48. The new feature is the square back. Heretofore the brassières have all had the V neck, but this new design is so made that it fits just as snugly and fastens by a button and buttonhole at the top and again in the center of the back. At the very bottom the ends cross, and tapes, drawn around to the front and tied, hold it firmly, and in place. Batiste is the material used, and a fine openwork embroidery forms the yoke and gives an attractive finish. Four bones are placed across the front, and these are not only washable but removable. An important feature is that the casing for the bones is stitched only once, making them less noticeable. Under the arm the material is reinforced by a double thickness. This is the daintiest, most attractive thing of the kind on sale, and is priced at $1.50.

RUFFLES AND RUFFLED BRASSIÈRES

Ruffled brassières are made by this same firm, and sell for $1 and $1.50. These fasten in the back and look like any other brassière, but on the inside, across the front, is a piece of stiff lawn which has several headings through which a tape is run. When ready to be laundered, the tapes are loosened and the work is as simple as ironing a handkerchief.

Those who prefer the separate ruffles can buy the pretty lace and embroidery affairs from 50 cents up to $1.50, according to the quality of the material. Very dainty ones can be had with four rows of fine embroidery gathered to a piece of lawn or nainsook. At the top is a narrow beading with colored ribbon and a pretty lace edging. These attached to the undershirt give the desired effect to a slender figure.

Appearance of the waist when tucked stock and frill have been adjusted

The new tailored silk waist does not look unlike the ordinary mannish shirt

AN EVENING WRAP SHOWING NEW LINES

An evening coat of much originality and showing the smart lines is reproduced on this page. It is developed in black crêpe météore with a touch of silk velvet. The upper part of the cloak is cut in kimono style, with the seam on the top of the arm and shoulder, and none at all under the arm. The opening for the arm is just large enough for it to slip through and is finished with a cuff of velvet. A wide band of net, heavily embroidered in black silk, encircles the body just at the knees, and into this the upper part of the cloak is gathered, the folds falling softly into graceful drapery. The entire coat is lined with peach satin, and this is made visible through the net—the only touch of color. Below the band the material is kept straight, producing the slender effect around the feet. A pointed hood of velvet is outlined with black silk cord, which hangs loose to below the embroidered band and is finished by heavy silk tassels. A narrow collar of velvet passes around the neck and continues to where the cloak fastens by a single button at the left side. This model is one of the best of the season. It is made of excellent material, the workmanship is faultless, and the price but $95.

NÉGLIGÉE OF CRUMPLED CRÊPE

A dainty négligée is a thing that few women can resist, and who could turn from the charming one pictured on page 48 without the desire to possess it! It is made of a soft, crumpled crêpe, in a pastel shade of blue, and is trimmed with narrow German Valenciennes lace and insertion. The lines of this gown are particularly pretty, as in the center-back there is a seam which curves into the waist-line and yet has enough weight at the bottom to hang loose from the shoulders. The front is made Empire, and the upper portion is entirely composed of rows of German Valenciennes insertion and shirred edging, which round under the arm somewhat in bolero fashion, and also shape the sleeves. A double row of cording covers the joining of the skirt to the upper part of the gown. The neck is left open in a V and is finished by a large satin bow which drops long ends with tassels attached. This model can be made either with or without a train, and is really exceptional value for the moderate price asked for it, $28.

A band of heavily embroidered net confines the upper drapery of this distinctive wrap

A NOVEL SHIRT FOR BUSINESS OR TRAVEL

It is seldom that a really new waist is found, but if one knows where to go, one can often find things that are genuinely new. For example, a shirt is now made of an excellent quality of washable silk, and modeled after a man's shirt, which at first glance does not look unlike many of the tailored silk shirts. Its secret charm, however, lies in its practicability, for it has reversible and detachable cuffs, a soft collar, a tucked stock, and a detachable frill. The two sketches on this page show this model ready for two quite different uses. The first illustrates it when prepared for travel, and worn with a soft collar and neat tie. The second shows the same waist prepared for a little nicer occasion—dinner, for example, at a hotel on the trip. In place of the soft collar the tucked stock is worn, the knife-plaited frill is taken from the bag and adjusted, and if the cuffs are soiled, they are removed and turned, completing the freshness of a clean blouse. The whole thing takes but a minute, but the appearance of quite a different garment is presented. For the business woman it is most serviceable. This model costs no more than others cut on the same pattern and is made of equally good silk. The price is $7.50.

THE BLAZER SWEATER A SMART NOVELTY

These are really new, and what a delight they are on these chilly days. They look for all the world like the blazer coats, but on closer examination one discovers that they are worsted. The stripes are one inch wide and come in all the popular colors. The sleeves are set into the armhole and have two pearl buttons on the bottom to form a cuff. There is one breast pocket and two hip pockets. This model has a collar and revers and fastens in the center-front by three pearl buttons. In every way it is a most practical and serviceable coat, as well as a smart novelty. Price, $15.

COMFORTABLE FOOT-MUFF FOR THE MOTOR

This is a useful accessory for the carriage or motor, and a particularly good one is sold by a firm who makes a specialty of these luxuries. It is made of a dull-green Danish leather and lined with fur. The feet slip into this and are as snug and warm as one could wish. Price, $16.50.

THE NEW FRINGED NECK BOWS

These are once again in demand, and many have the attractive and modish fringe trimming. Some of these are made of soft satin of two contrasting colors or shades outlined, by a black fringe half an inch in width. Purple and black with black fringe, green and black with black fringe, and cerise combined with black are all most effective. This style is priced at 75 cents. Other styles with jaunty little loops and long ends, edged with fringe, can be bought for 50 cents. In spite of their inexpensiveness these are really very smart.

SUGGESTIONS FOR INEXPENSIVE WEDDING GIFTS

Many persons do not feel that they can afford to pay over $10 or $12 for a wedding present, and it is surprising what really lovely things can be bought for this price, and even less, at a Fifth Avenue silversmith's. Take, for example, a glass sandwich dish, the surface ornamented with a graceful pattern in silver deposit work. This is extremely new and makes a charming gift for $8. Another one, similar but a trifle larger, and having a low stand, sells for $12.

Glass dishes for lemons or pickles, with a pattern in silver deposit, are priced at $4, and a fork to correspond is $3, making the gift amount to $7. The shape and design of the dish is excellent and the fork is of heavy silver.

New crêpe négligée with the upper waist and sleeves quaintly trimmed with Valenciennes

Vases are always appropriate gifts, and a most artistic one can be bought for $9 in a small, flaring shape of engraved glass, set in a silver holder. It stands about nine inches in hight and five inches in its greatest width. Glass stands with silver deposit work can be bought in all sizes—from three inches in diameter to twelve—and range in price from $1.50 to $12. These are most useful, and make an attractive present at very low cost. Tea balls, tea caddies, mustard pots, toast racks, and dozens of other useful and artistic accessories, can be bought for from $5 to $10.

RESTOCKING THE LINEN CLOSET

At each new season the thrifty housekeeper must go over her entire stock of linens, to see at what point it is weak and needs replenishing. For her benefit, I would like to call attention to a certain shop that deals exclusively with imported linens. Every article here purchasable is fine in quality and in irreproachable taste. The embroidery is perfect in every detail, and the designs are both original and artistic. All the linen is guaranteed to be grass-bleached. Moreover, one can find a complete assortment here, from a 12½-cent handkerchief to a bride's handkerchief for $75. Let me give several examples with prices.

Towels, for instance, at $1 each, display a combination of huck, damask and bird's-eye. The damask forms a border in leaf design at either end, with the hemstitched huck beyond. The towel between the two damask borders is of the fine bird's-eye weave. The size is 27 by 43 inches. A plainer towel, made of an excellent quality of huck, costs only 50 cents. This style is most in demand for cross-stitch work, as the distinctness of the huck weave makes embroidering letters in cross stitch an easy matter. The ends are hemstitched.

TOWELS FOR THE GUEST ROOM

Little guest towels are all that could be desired, coming in fine huck with a deep damask border at the show end and an open center in the border for the embroidered initials. Both ends are finished with hemstitching. Another guest towel of huck shows a border at the end, of hand embroidery, enclosed above and below with a row of hemstitching. The sprays of embroidered flowers are made to surround the initials. The cost of the finished towel, without the initials, is $1.25. Other guest towels run from $1.50 up to $5 apiece. They are embroidered in different and more or less elaborate patterns. For $3 there is a hand-scalloped towel, finished with fine Madeira embroidery in a basket and twining flower spray design, which is really one of the most delightful examples of its kind. The $1.50 style is embroidered in a dainty convent stitch, showing a decorative scroll work about a central medallion, left open for the initials.

BRIDAL TOWELS ARE TRULY WORKS OF ART

The so-called show towel, made chiefly for the bridal chest and shown in many styles at this shop, is almost too perfect for an adequate description. The work is as intricate as a spider's weaving, and each design is exclusive with this shop. The material used is the bird's-eye, and the edges are deeply scalloped, with embroidered dots placed just within each scallop. These towels measure, as a rule, 29 by 50 inches. One such, valued at $20, shows in its border decoration two little children at play, surrounded by vines and scroll work. The design is carried out mostly in the minute seed stitch. It is little wonder that every hostess longs to have at least one of these works of art in her possession. Other patterns come at $12.50, $17.50, and more.

Groups of three letters in many graceful monogram combinations will be embroidered at this shop for 25 cents and up. An unusually pretty design is shown in their booklet for 67 cents the monogram—three entwined letters set in a double circle or medallion. Single letters cost as low as 5 cents each for the quarter-inch size.

LINEN LUNCH SETS AND NAPKINS

The Madeira work is especially to be recommended for everyday use; for, as everyone knows, it wears well, is dainty in effect and not too costly. Even as low as $15, a twenty-five piece set may be had which comprises a dozen 6-inch doilies, a dozen of the 12-inch size, and one large centerpiece measuring 27 inches in diameter. The deep scallops that form the edge are each made up of five smaller scallops. The eyelet work is arranged to give the effect of inner scallops. I know of no lunch set that is better for the value quoted. More ornate sets, in the same style of work, are sold at $17.50 and $25 the set. Madeira napkins to match, with embroidered corners in the regular Madeira design, sell for $7.50 the dozen. More elaborately finished—with a basket at the four corners — they cost $10.50. At $6.50 a dozen, the plain baby scallop may be had. These are intended for the embroidered monogram at one corner. They are adorably dainty, both linen and edge being very fine, and make exceedingly good tea napkins.

DESIGNS IN BABY IRISH, FILET LACE AND CUT WORK EMBROIDERY

Exquisite lunch sets, trimmed with real lace, are shown for $95 and $100 a set, including twenty-five pieces as noted. The first-named price is marked on a set made of Irish lace. The deep border of the centerpiece is in a beautiful pattern of the baby Irish edging, and other pieces of the lace are inserted in a delicate hand-embroidered design. The smaller doilies are made to correspond. In an odder set, at $5 additional cost, Italian filet lace and cut-work embroidery are used. Square medallions of the filet are combined with the effective hand-work, and an attractive edging is used as a finish. The doilies measure 12 and 7 inches across, and the centerpiece is 27 inches. Small-sized napkins to match cost $22.50 a dozen. These have a hand-hemstitching in place of the filet border. Other napkins of plain linen, with an edge of fine filet lace, cost only $15 a dozen.

Lunch sets in a 54-inch width are to be seen in several admirable styles. At $45 is a cloth with an original arrangement of Cluny lace and Madeira embroidery. A double border, of Cluny insertion and edging, is dotted at intervals with curved insets of lovely hand-work on linen. The center of the cloth is unadorned. Lunch cloths of plain Madeira work with hand-scalloped edges are only $10.50, or, in a more intricate pattern, they cost $15 each.

EMBROIDERED BED LINEN

Embroidered sheets are here shown that are quite original in their double border of hand-worked scallops. These scallops are done on two separate pieces of the linen, like two flat ruffles, one extending well below the other. The result is very good. Tiny shamrocks are marked within the scallops. The cost for the single bed size is $8.50 and for the double bed $10.50 each. Pillowcases to match are $5 a pair. For exactly the same price, one may have sheets and pillowcases with a single row of scallops and an inner border of hand-embroidery.

Bedspreads of fine linen, showing an all-over embroidered design, cost $16.50 and $10.50 for a double and a single bed respectively. The graceful floral design is enclosed in a tape border, and at its center is a large open space for a monogram. A specialty is made in this same shop of a comforter that is carried out in colors to harmonize with any tone scheme. It is of silk with a lamb's-wool lining, which material is considered far better than the low-priced down or chopped feathers. Price, $7.50.

NEW DESIGNS IN BLANKETS

Blankets are becoming very popular in the checkerboard design—that is, with an alternation of color and white, or of two colors, in the form of large checks. The colors procurable are pale blue, green, pink or lavender with white, pale blue with pink, pale blue with pale green, etc., the edges being bound in silk to match. These are $13.50 for a single and $18.50 for a double blanket. A plain cream-white, double blanket, of the purest possible wool, is bound along its single edges with satin ribbon in color. It may thus be used singly or double. The price of this useful style is $12.50.

THE SHOULDER-WIDE FRILL

These frills, reaching from neck to shoulders, will be particularly smart with the dark winter suits. A surprisingly good value is found in one that is a combination of handkerchief linen and Irish lace. The band that extends from the neck halfway down the waist front, is of a broad piece of Irish insertion. The plaited frill is edged with Irish picot. The cost of this is only 50 cents.

Wide frilling by the yard comes as low as 75 cents. It consists of plaited batiste with a narrow lace edging. At $1 a yard, the frilling is a trifle wider (about 5 inches). It is trimmed with an insertion and edge of Valenciennes lace. The same style is carried out in net for the same price.

A NEW BORDERED MATERIAL

A messaline bordered robe is sold at $1.50 a yard. It is black with a six-banded satin border in color. The colored bands are graduated in width, the largest being at the hem edge. Almost every lovely color tone may be had, such as cerise, spring green, coronation blue, etc. A gown made of this material would strike one of the newest notes of the season.

AN ATTRACTIVE NOVELTY

Most convenient boxes with glass tops are now used to hold a number of black court-plaster beauty spots. The plaster is cut in good-sized circular pieces, these to be changed in shape to suit the individual taste. A box for milady's dressing table costs 25 cents. This is cone shaped and encrusted with silver in a quaint Dutch design, little Dutch figures running diagonally about the crystal lining. Filled with salts, it is all ready to be carried in the hand by means of its fine silver chain. The cost is $19.

ITALIAN BRACELET OF FINE FILIGREE

A broad bracelet of solid gold shows fine filigree gold-work deftly applied by hand to its surface. The design could not be improved upon, and its beauty is still further enhanced by a large turquoise matrix, mounted in a bed of the filigree. Price, $72. One should bear this in mind when seeking holiday gifts.

PENDENT MEDALLION IN DAINTY DESIGN

A round, disc-like medallion to wear on a short gold chain is of hand-worked gold in a charming lacey design. Conventionalized leaves and vines of an almost microscopic size twine and intertwine to form the large, round center. A deep rim, also of gold filigree, is divided into four equal parts by diminutive filigree medallions. Such a perfect example of its kind is well worth the $25 asked for it.

Brassière cut with the square instead of the pointed neck

The new large-waisted corset with pointed girdle and extra long hips

Very low-bust corset with large waist and short front steel

The low crown, wide-brim derby is to be revived this winter

Two ties of striking pattern and one of watered silk

The Alpine design is the most popular among the soft hats

The WELL-DRESSED MAN

From Head to Foot in Winter Fashions—Much Freedom of Choice is Permissible If Within the Bounds of Good Style

As a general fashion of this autumn no one can have failed to notice the revival of the low crown and flat, rather wide-brim, derby hat. A revival it must be called, for the style was well tried out in this country several years ago, when it met with so little favor among men of the better class, that it is some wonder the makers have ventured to put it out again. However, the better class constitutes so small a part of those who must be clothed, that its influence on dress from the standpoint of profit to the trade in general is nothing compared to that of the masses, who will almost invariably jump at something different under the mistaken impression that in so doing they are keeping up to the latest style. Doubtless you may see many younger men wearing this low-crowned, flat-brimmed derby, a model of which—though not an exaggerated one—is shown by the illustration on this page, and if it is a shape more becoming to one's individual build, head and face than the standard hats, perhaps its selection would be a wise one. But if such is not the case, in view of its more questionable "style" it is certainly not to be advised. Personal becomingness is the best guide in the choice of hats, and when it comes to anything in the least radical, the conservatism which has so strong an influence on those who dress really well makes them slow to change. All the hatters of reputation recognize this fact so well that, whatever may be the fad of a season, they rarely vary to any noticeable degree their standard shapes, and these though differing slightly, are of moderate-hight crowns, with moderately curled and dipped brims—the first about five inches, the second about two and one-eighth, though varying each way.

As for the color of the derby, with black one can be sure of making no mistake, though there is a certain shade of tan that, if one may judge by the example of some men of position in society, is within the limits of correctness, even for autumn use. No other shades of felt—the browns, dark grays or greens—are to be considered for an instant, and, save for coaching purposes, when gray is frequently worn, the high hat is, of course, restricted to black. King George, and some visitors in England, affect gray for race meets, etc., but it might as well be said that black is the fashion the year round in this country. Slightly less curl is noticeable in the silk hat blocks of this autumn, one of the leading makers showing dimensions of 6 x 1¾ and 1⅞ for young men, and 6⅛ x 1⅞ and 2 for older men, and also another, a bit smaller and lighter-looking hat. All of these, however, are of about the same "bell" in crown, and all have black cloth bands.

SOFT HATS

These have been more in vogue during the past year than since the days of the first appearance of the Alpine model, and there is far greater variety than ever before, though the prevailing styles are of the general Alpine design, more or less on the lines of that herewith illustrated: the materials; tweeds or other Scotch and English stuffs, camel's-hair or other "scratchup" felts; the shades; grays, browns and mixtures. Velours for these hats are far from advisable as a matter of good style, and while on the cloth hats many of the bands are of self stuff, on the felts of black, or of brown, a matching shade of silk is preferable. Certain of the brown felts of rough finish are rather smart in appearance, but in smooth felts gray is altogether the better shade, the blacks being quite out of the question.

AUTUMN SACK SUITS

In view of all that has been said of the sack suit in previous issues, it seems hardly necessary to repeat more than that the so-called English model is decidedly the one in vogue this autumn, and this means a coat fairly close fitting, of moderate length, with soft-rolled lapels, rounded corners at bottom and somewhat sloping shoulders, almost entirely devoid of padding. Three buttons, flap side pockets and plain button-trimmed sleeves are the usual finish, and whatever the variation, the general effect should be one of simplicity, rather than of fancifulness, for the day of the ornate pocket and turned-back cuff has passed.

The model shown in the illustration on this page, which, on account of the position in which photographed, hardly gives an adequate idea of the cut, is of a vicuna-finished cheviot. The matter of material is such a completely open question that it would be quite futile to attempt to go into it. There are brown mixtures, dark grays, greenish shades, dark blues, fine stripes, checks over plaids, plain and fancy herring-bones—it is all a matter of intrinsic "style" and quality. Some cloths are distinctive and "stylish," others are common and ugly. The choice is one of good taste, in no way dependent upon, or limited by, any supposed correctness of fashion.

FORMAL DAY DRESS

The walking coat suit of mixed materials, though less in general fashion for the past few years than in days gone by, is a style not only quite correct, but strongly advisable—the lapels and shoulders now following the lines of the sack coat; the skirts, or "tails" fairly long and well curved away, and the trousers of same material, like those of the sack. Oxford or mixed fabrics are better than striped stuffs, and when the former are used they give a more formal appearance. The suit will not be one of formal type, however, and is not, therefore, to be substituted for the frock or morning coat.

There has been a good deal of discussion recently regarding the status of the last two—the question of which will be most correct for formal wear having been thrashed out pro and con, without any great definiteness of conclusion. But while it may mean much to the trade, it is really a matter of comparatively little moment to the layman. True, one might be glad to feel certain in the event of wishing to order a new suit to last for two or more

(Continued on page 120)

Turned back cuffs and box plaited fronts characterize the new shirts

Waistcoats are high at the neck with long points at the bottom

Raglan shoulders and patched pockets are features of the winter top coats

Sack coats are almost devoid of padding, with plain cuffs and pockets

No. 1.—Smart coat of blue chamois cloth, trimmed with ermine and black velvet. Black velvet leggings

No. 2.—Eyelet-embroidered batiste. Irish lace and crocheted balls make this attractive frock for a little girl

No. 3.—Dainty frock developed in French cotton crêpe with soutache braiding. Model from Debenham & Freebody, London

No. 4.—Well-cut coat, with detachable collar and cuffs of white chamois cloth, for a girl of four to ten years

The YOUNGER GENERATION

New Parisian Models for Children Exemplify the Picturesque — Individuality the Correct Keynote to Appropriate Dress

INDIVIDUALITY in children's dress is a desirable factor only when the personality of the child is understood and expressed. Better far to adhere to the most conventional clothes than to put one thing upon a child which makes a discordant note or creates self-consciousness. It is futile to put furbelows and a picturesque hat upon a little girl whose face is plain, and it is equally inappropriate to try to make a Romney "Boy Blue" out of a sturdy little lad whose chief object in life is to be a pirate or a fireman.

TWO PICTURESQUE COPIES OF A FRENCH COAT

However, the tendency of the fashions of the day is toward the picturesque, and if cleverly and simply handled, these fashions can be adapted in most fetching ways to the needs of our little boys and girls. The first illustration shows an admirable coat on this order for a little girl. The French model from which it was copied was developed in baby blue chamois cloth and trimmed with ermine. The girdle and frogs were of black velvet, as also the gaiters. The hat was of velvet, lined with light blue, and trimmed with blue and black velvet ribbon and tiny wool flowers.

A more practical version of this design was made of dark blue velveteen, interlined with "domette" to give maximum warmth. In this model the neck, revers and cuffs were edged with mink, and the girdle was most attractively fashioned of brown doeskin. This soft, suède-finished leather was also made over cords into frogs to decorate the left of the front. Gaiters of heavier doeskin completed the costume.

The back of this coat, shown on page 98, displays a flat panel extending from the neck to within three inches of the bottom. This extends well over the shoulders, following the line of the plaits that appear upon the front of the little coat, and is stitched all around one inch from the edge. The girdle passes over the panel in the back.

EYELET EMBROIDERY FASHIONS A CHARMING LITTLE FROCK

The unusual little dress shown in the second picture is made of fine batiste with eyelet embroidery in two designs, one closer than the other. The upper part of the skirt, the sleeves, and the yoke are made of the design with fewer eyelets, tiny tucks being run by hand between the eyelet rows. The little detachable bolero and the lower part of the skirt are made of the closer design. The lower part is set on to the upper with a band of baby Irish lace. Another band joins the skirt to the waist, and still another runs down the middle of the front of the skirt. The lower edge of the dress is scalloped and each point is finished with a crocheted ball. The lower edge of the bolero bears a similar finish. The square neck and the armholes of this bolero are finished with a band of the Irish lace, from which depend the same little balls. The sleeves end in a band of the lace and a hem of the close-eyeleted batiste. This little frock is very picturesque.

A DESIGN ESPECIALLY APPROPRIATE FOR A SLENDER CHILD

The next model would be a boon to a thin child, as its lines are cut to give breadth of appearance. This frock could be well developed in a number of materials, but the original model was made of French cotton crêpe, embroidered in elongated eyelets *à jour* in blue. The little waist is most fetchingly cut in kimono form. A triangle of the material is set into the front of the waist in girdle fashion, and from its sloping sides rows of soutache braid in white radiate outward, terminating in buttons covered with the crêpe. The same trimming finishes the bottom of the skirt and the sleeves. A row of the buttons and also appears at the center of the skirt and up the middle of the girdle.

SERVICEABLE COAT FOR GENERAL WEAR

The fourth figure shows an extremely practical coat for a girl of four to ten years of age. It is smart and yet is extremely simple and has good lines. The original model was of soft, blue rough cheviot, and had the collar and cuffs of white peau de chamois, made detachable, so that they could easily be cleaned and kept fresh. For everyday wear this coat could be fashioned of the reversible *nappe* cloth. This would be good style with a blue and tan cloth, using the blue side for the coat and the tan for the revers, collar and cuffs.

The upper part of the coat is slightly fulled into a high waist-line in front, but in the back it falls straight from the shoulder with an eight-inch panel down the middle. This is held in place at the high waist-line by two gun-metal buttons on either side. Two pairs of buttons securely fasten the front. The collar and cuffs are irregular in shape, as shown, and are edged with three rows of soutache braid and finished with the buttons. The hat is of blue corded silk, which is shirred, and the brim is bound with velvet. The edge of the latter forms a peculiar peak at the center of the front.

No. 5 — Debenham and Freebody show this handkerchief linen frock

PARTY FROCK OF HANDKERCHIEF LINEN AND VALENCIENNES LACE

The fascinating frock of handkerchief linen shown in the fifth sketch is a marvel of needlework. A tiny pointed yoke of the linen, tucked, is edged top and bottom with Valenciennes insertion. From this depend three insets of embroidery, both back and front, also edged with Valenciennes. Tiny tucks between these give a pretty fulness. The sleeves have an inset of the lace, with tucks on either side, down the outside, while the cuff is also made of lace and tucks. The little dress is long-waisted, and the short skirt is most attractive. Here, a band of the material, tucked vertically, is inset and edged with lace and horizontal tucks on either side. A three-inch ruffle falls from this, itself edged with three tiny tucks and a band of the lace. A charming sash and hair bow of soft, wide pink satin ribbon completes the costume.

YOUNG GIRL'S FROCK DESIGNED ABROAD

A Parisian importation for a young girl was trimmed with morning glories. The Paris evening dresses for *jeunes filles* are ravishing, so simple and fresh and graceful—satin with lace or chiffon over-dresses, charming high Empire sashes, and fluffy lace fichus with little Empire sleeves of lace and chiffon. The color combinations are most delicate, and very little pailletted material is used for those dresses. Some charming ones in white and green are shown, and quite a few show a vivid green.

MOTOR COATS AND ACCESSORIES

In these days of universal motor cars, the outfit of a modern child must include a long, fur-lined coat; or, a fur coat lined with flannel or quilted silk. White corduroy makes charming coats for small girls, trimmed with Irish lace collar and cuffs, and is practical for motoring because it can be washed. With this a comfortable hood is desirable, with soft strings to tie under the chin. Close fitting bonnets of velvet, trimmed with ribbon rosettes, make comfortable little motor hats. A well-knitted sweater, warm gloves and fleece-lined overshoes are also indispensable. Well-dressed children are wearing high-buttoned shoes and belts of suède leather, which match the coat or costume.

NOTE.—*Vogue patterns for the designs which accompany this article will be cut to order, in age sizes, for $1 each. Back views of these designs are shown on page 98.*

MIDWINTER ELEGANCE IN GOWNING IS CHARMINGLY TYPIFIED IN THESE CREATIONS OF A RICH FUR COAT WITH REVERS OF COLOR, A DINNER GOWN OF FINE BLACK LACE, AND AN ENTRANCING COSTUME OF BLACK VELVET WITH WHITE FOX AND HEAVY VENISE LACE

IMPORTED BY BERGDORF AND GOODMAN

EFFECTIVE model of a baby caracul coat cut so that it hugs the knees and suggests short, demure steps. The stole is gracefully arranged to a single large modish revers when not wrapped around the throat. This draping revers is lined with tucked black chiffon veiling king's blue chiffon after a new conceit of French designers. It is just these odd and distinctive touches that give cachet to the season's smartest models. For another view see page 104.

CHARMING dinner frock in a lovely shade of old-gold satin with an overdrapery of fine black silk-thread lace forming flounces on the skirt, veiling the bodice and making the sleeves. The treatment of the wide, black velvet ribbon forming diagonal side panels, which are caught low at the back and continue down in a train effect, is very cleverly handled and lends distinction to this striking model of lace and rich satin. For reverse view see page 104.

STUNNING black velvet costume trimmed with bands of heavy point de Venise lace, and a deep collar with draping revers of white fox fur, which also forms wide cuff bands for the sleeves. The smart, close hat is of taupe-colored silk beaver, faced effectively with black velvet, and has a shaded taupe-colored plume which artistically drapes across on the left side. This costume is one of simple elegance in its clever designing in the ever smart black and white combinatlon.

SEEN *in the* LONDON SHOPS

Some of the Early Autumn Novelties from Bond Street and Piccadilly—English Comforts for the Traveler

A new pliable leather or cloth motoring cap that can be tucked into the coat pocket

THE aim of the present-day fashions seems to be to cover up as much as possible the head and face of a woman. Hats are set low down on the head, so that very little hair is visible, while veils become more patterned and impenetrable as winter comes near.

The newest "Who is it?" veil is made of fine "Shetland" silk, in white, ivory and beige, with either fine, medium, or coarse patterns upon it. It is beautifully soft and warm, and just the thing for protecting the face from the biting winds. A veil of this kind can be bought for as little as 5s. 6d., or for as much as 3 guineas, according to its fineness and design.

Smart English women generally go bareheaded to the theatre, but lately the "evening cap" has been worn. One of the latest models is in gold lace and net, trimmed with roses of satin and bugle fringe hanging over the ears. Another fascinating evening cap I have just seen is made of gold net with dull gold appliqués. Over one ear there is a flat bunch of pink, handmade satin roses, the outside of the bunch being pale pink, shading at the center to a deep rose color. Over the other ear is a similar bunch of roses in shades of pale blue. Another cap was made of wedgewood blue ribbon, trellis-worked together to the shape of the head and finished with gold rosebuds. The prices of these caps ranged from 2 to 4 guineas.

UMBRELLA NOVELTIES

Many of the new handles are of carved tortoise-shell. One model I have just seen was a little dog's head coming out of the center of a flower, the flower being in a dark shell and the head in shell of a lighter shade. This was all cut out of one piece of shell, and the umbrella complete was priced at 6 guineas.

Crystal umbrella heads are most fashionable, and many of these are cut into the shape of the heads of animals. One quaint handle was a rabbit's head of dull crystal. Another was the head of a drake, also in dull crystal, with the exception of the beak, which was in the clear crystal. A parrot's head is another favorite design. For such a crystal handle one must pay 4½ guineas, the umbrella itself being quite a separate matter.

At a very exclusive house much favored, I believe, by the Queen Mother, Alexandra, I saw umbrellas with straight wooden handles finished at the very top with a flat loop of leather, through which the arm may be slipped.

Some loops were of crocodile skin, others of suède or ordinary leather, but the main point was that the leather loop matched the coloring of the umbrella cover—blue, brown, gray or whatever it might be.

OF INTEREST TO SPORTSWOMEN

This shop is also showing a novelty for the sportswoman—a soft woolen scarf matching the rather short, wool sport-jacket which is made exactly on the lines of a man's Angora waistcoat with long sleeves. Some of these jackets have the appearance of being made in shot wool; one, for instance, was a kind of crushed strawberry color with a gray tinge over the surface, as if the fluff of the wool were gray. The scarf had a gray fringe. These coats are 45s. 9d. each, and a scarf can be bought for from 6s. 6d. upward.

NEW MOTORING CAP OF KNITTED SILK

Another house, known far and wide for its knitted silk sport-coats, has brought out a knitted silk sport or motoring cap. This should, of course, match the coat in color. It is the ordinary round shape which has been so popular in wool. The newness and smartness consists in the black satin which lines the crown, and folds over outside to form a flat band or brim three or four inches wide, most becoming to the face. These are only 1 guinea each.

Another new motoring cap or soft hat has just been produced by an exclusive shop in Bond Street. It is specialty work, not made by milliners or cap makers. It requires a special skill to turn out headgear as pliable as that shown in the illustration. The cap or hat is of special soft cloth, something like suède, and the brim can be worn turned up, as shown here, or partially turned down at any angle which seems specially to suit the face. The whole hat folds up and can be tucked into the coat pocket. In fact its chief feature is its extreme pliability. The hat is smartly trimmed with the rabbit's-ear bow and has a style not often seen in this kind of hat.

This is the London fashion of wearing the new fur stoles

CONVENIENCES FOR TRAVELING

A well-known shop in Piccadilly, which specializes in baggage and motor and travel requisites, has just brought out a new weatherproof luncheon case for motoring. It is hand made throughout—of leather—and so built that it is absolutely dust-proof and water-tight. Besides the usual equipment of motor cases, there are soup plates, two large nickel vacuum jars for carrying hot food, and a silver-plated tray attached to the fall front of the basket. Complete for the use of four people, it costs 13 guineas.

English people travel so much that they are never without baskets or cases which will give them food and drink at a moment's notice. The newest models brought out specially for the autumn travels in Egypt, India and other parts of the East are the "*en route*" tea and luncheon baskets.

There is an extra light wicker luncheon basket built for two; a basket especially attractive for its small size and for the fact that it is the lightest that has ever yet been produced for two people—10 x 9 x 7½ inches are its measurements—and yet it contains everything needful, including provision tins and drinking cups. It only costs 2 guineas, or £3 6s. 9d. if the food tins are plaited inside and out; and there are silver-plated cups and forks instead of steel ones.

From the English point of view a tea basket is essential, and the "*en route*" tea basket has the kettle so arranged that it carries the water ready for boiling in the basket just as it stands. Complete in every detail, such a basket costs £2 17s. 6d., or, with a saucepan to fit under the kettle, £3 8s.

NEW FUR MODELS IN PICCADILLY

One great house in a quiet street off Piccadilly is showing some fine advance models in furs. They have fur experts who visit the markets of the world to buy the finest skins in the raw state. By this means they get the "pick" of the skins, and as they do the "dressing" and preparing themselves, the profit to the middleman is saved and the customers can benefit by a reduction in the final price.

If this were not true, it would be impossible, for instance, to produce a wonderful ermine and sealskin stole and muff for 93 guineas. This stole is really made like a kind of "tabard," for it hangs down in a square shape at the back to below the waist, giving a splendid protection against cold. In front the "tabard" is not so long. It just reaches to the big granny muff, which, when held in place, covers the arms nearly to the elbow.

COAT OF MINK AND WOLVERINE

Fichu effects are being introduced even with furs, and here I saw a bearskin fichu draped gracefully round the shoulders of a slender *mannequin*. It was most becoming, and cost but 48 guineas.

An uncommon model was a long coat of mink trimmed with wolverine. It was quite long at the back, but in front it reached just below the knees, the front panel ending in a point.

The whole of this front panel had the skins joined together diagonally, meeting in the center of the panel, while at the back of the coat the skins ran straight. The price of this was 300 guineas.

A leather loop is the newest fancy in umbrella handles

A NEW CONCEIT IN EVENING GLOVES

The newest fad in evening gloves is those of knitted silk to match the knitted muffler which is a regulation part of the smart man's evening dress accouterment. Of course such gloves are only worn out of doors. Although white mufflers and gloves are generally preferred, gray and also a good shade of faun are considered smart in present modes.

MOUCHOIRS DISPLAY A DASH OF COLOR AT THE HUNT

Vivid orange handkerchiefs appear to have a decided popularity for country use—shooting, hunting, and so forth. In the center of the handkerchiefs there is a square decorated with diamond-shaped designs, then comes a wide border with a kind of Paisley pattern on it, and then a wide outlining border of plain orange. Such an accessory produces an altogether smart effect, especially when it forms an accent of color for a suit of brown tweed.

SHIRTINGS IN HEATHER-COLORED STRIPES

A favored novelty which is, like so many other things, merely a revival, clever in its worth, consists of a striped shirting with a heather-mixture ground. Naturally, the heather mixture is in subdued colorings, featuring greens, browns, blues, purples, pinks, reds, and the like, mixed to give the recognized heather appearance, which tones in well with the costumes affected in town and country.

TO JOIN LACE TO MATERIAL

BASTE the lace on both sides very carefully near the edge, anywhere, and in any shape desired. Do this with small stitches and No. 80 thread. Next overcast the edges down, using the same size stitches and same number of thread. Do all this on the right side of the goods. You now have two rows of basting. Next, turn over on the wrong side and cut away close to the first set of bastings, leaving all the bastings in. Hold this so that the material is toward you and overcast with No. 50 cotton, taking fine stitches through both lace and material. The latter will roll of its own accord, whether bias or straight. In this way lace may be applied to batiste or to other fine material in any manner of curves and twists, but it should be basted just where it is to be located.

The English woman is now adopting the theatre cap

A new black velvet shape, with a piquant brim and a trimming of white plumes and sable fur. From Burby

Gown from Forsythe, of cream satin with raspberry chiffon overdrapery wrought in black, silver and crystal bugles. Black velvet ribbon girdle

Hat, cape and muff of black taffeta, trimmed with white sable. From Burby

Black silk beaver hat faced with gray felt and trimmed with a sweeping gray plume. Burby model

THREE ATTRACTIVE NEW MODELS IN MILLINERY AND A TASTEFUL DINNER GOWN

THE ALWAYS EFFECTIVE BLACK AND WHITE COLOR SCHEME HAS THIS SEASON DEVELOPED INTO A VERITABLE CRAZE—EXCEPT FOR DISCREET TOUCHES OF PURPLE AND GOLD THESE THREE MODELS, FROM DAUTRICOURT COMPANY, ALL SHOW THIS COMBINATION

For descriptions see page 98

SEEN *on the* STAGE

Quality of Plays on Broadway Greatly Improved by the Advent of "Bought and Paid For" and "Passers-by"

WHENCE comes this fantastic notion that "satire" is the proper name for inanities that cannot hope to be considered even good burlesque? The makers of "The Revue of Revues," at the Winter Garden, describe their efforts as "a series of musical satires." As a matter of fact, the faintest glimmering of the actual net value of the new revue would probably abash its authors to a state of silent humility.

The "Revue of Revues" is badly done. It has its moments, due to the abilities of two or three very excellent entertainers in its cast. Where the "satirists" have been frankly snubbed, and the "book" discarded in favor of interpolations, Mlle. Deslys, Frank Tinney, the Spanish dancers from the Bal Tabarin and Kate Elinore contrive to entertain. Barring these, the "Revue" can be depended on to try the saintliest patience.

Mlle. Deslys does what she was brought over to do—she justifies the price of admission. She invested herself in negotiable notoriety in Lisbon and Paris, and draws dividends in New York. Having made it a life work to foster public curiosity about herself, she is now reaping the fruits of her labors. Having lodged the general interest in propria persona, she can now entertain by sheer force of effortless appearances. This is fortunate, for Gabrielle of the Lilies has no art. She sings a trifle, dances a shade better, acts not at all. She wears bewitching raiment, in degree ranging from pearls and nothingness to swathing, concealing fur and brocade coats. She is more than pretty, less than beautiful—Gavroche in silken petticoats. The kingly taste she satisfied was verily sophomoric. However, all that is beside the point. She draws her lavish salary for her ability to attract audiences, and this she certainly does.

The most acute criticism yet passed upon Mlle. Deslys—and the public—came from the press department of the Messrs. Shubert. These gentlemen saw to it that Mlle. Deslys' advertising was long and large. The question of her ability was scarcely raised, so scant a part did it play in her power of attraction. But having also, in the bill, four of the truly great artists of Paris, the Spanish dancers from the Bal Tabarin, the press agents left them to be discovered from a careful scrutiny of the programme. No lover of dancing on the continent of Europe has failed to pay tribute to these wonderful women. It has even been said of them, and authoritatively, that they are the only genuine Spanish dancers now before the public. In the Bal Tabarin there were twelve of them, and of these Mr. Shubert wisely chose the four most accomplished. They are as truly great, after their kind, as Anna Pavlowa or Adeline Genee. Perhaps they are not mentioned that their unheralded genius may the more easily startle and delight their audiences.

Frank Tinney was the sole supporter of the Revue's honorary title of "satire." In the gentlest, mildest, cleverest way in the world he touched off the "black-face comedian" whose jokes involve the orchestra leader in wooden dialogue. He was, in fact, so fine an artist that he dignified the whole entertainment, and indemnified the public for its patient endurance of Dorothy Jardon, Maude Raymond, James B. Carson and Clarence Harvey, in the travesties on Luna Park, the Folies Bergere and Lina Cavalieri's Beauty Parlor put forth by Edgar B. Smith, Jean Havez and Leo Donnelly.

"BOUGHT AND PAID FOR"

GEORGE BROADHURST wrote a good play, of unusual substance and rare excellence of form, in "Bought and Paid For," which followed "A Gentleman of Leisure" at the Playhouse.

Its chances are better for being considered a meritorious comedy than for qualifying as a serious play, though its theme is the tragedy developing out of marriage for money. In fact, since it takes a sentimental turn at the end, and reconciles the erstwhile unloving husband and wife, it is probably safer to catalogue it as comedy and have done with giving it a name. In one vivid scene it points the dangers of loveless marriage. This scene is deftly led up to, and forcibly set forth. Like the cub reporter's first big story, it is "important, if true," and Mr. Broadhurst is technician enough to make it seem true.

It comes at the end of the second act, up to which time the interest of the story had steadily mounted. This interest sags during the third and fourth acts, and probably would die out utterly but for the sudden outbursts of comedy with which these acts are interspersed, but Mr. Broadhurst proved his knowledge of dramatic form by sticking to his text, even when it threatened to grow threadbare. He carried his idea along logically and consecutively. If it had had strength to increase the interest in the final acts, instead of dropping it, "Bought and Paid For" would have had a full measure of technical worth. Even as it stands, the play is far ahead of anything else its author has done, and is one of the two well-made plays now in New York. Its subject matter is interesting—hardly more. It goes too quickly from ugly realism, faithfully observed and daringly depicted, to a footless bathos, to be in any sense great.

Edna Baker, leading woman for Edgar Selwyn in "The Arab"

George M. Cohan, starring in "The Little Millionaire"

Ann Murdock, whose portrayal of the leading rôle in "Excuse Me," at the Gaiety, has been well liked

Sophye Barnard, a new soprano with Raymond Hitchcock in "The Red Widow"

The players are good—in one case exceptionally so. Julia Dean and Charles Richman have the principal rôles, and neither acts badly. In Miss Dean's case this says rather too little. In certain scenes she was uncommonly clever. There is a certain fine discrimination in her work. Is it that a lack of sincerity in her acting leaves you coldly watching her take her "big scenes," or is it that her atrocious "make-up" rivets your attention to the exclusion of all else?

Frank Craven "arrives" at a bound. He has probably said a last farewell to minor parts. Given the right kind of work to do—and surely *James Gilley* was cut to his measure—Mr. Craven can give a truly brilliant result. In "Bought and Paid For" he is a delight to eye and ear. The studied hint of awkwardness, and flat tonelessness of speech, the felicitous by-play of gesture and the sudden, unexpected moments of sympathy and tenderness—these give to Mr. Craven's part as much as it, in turn, gives to him by way of opportunity.

Allen Atwell has a good "bit" as a Japanese servant.

BELASCO'S NEW PRODUCTION

"THE Woman," at the Republic Theatre, by William C. de Mille, is David Belasco's first new production of the season, and it justifies the interest which always attaches to this event by reason of its admirable stage setting. More than this, "The Woman" is good melodrama, with a deal of characterization to lift it above the average of the "well-made play." It will miss fire to the thoughtful because of a curious weakness at a strategic point, but, while this scores one against the author, it does not work such devastation in "The Woman" as it might in a play where the illusion depended more upon the author, and less upon the producing manager.

A group of politicians, led by the "railroad boss," are thwarted by a militant reformer. They seek a "criminal past" with which to overthrow him. They find the incident they need, but not the name of "the woman," and without this name they dare not spread the story. They try to find out her name by threatening exposure of the Hon. Matthew Standish, reformer, thinking that he will telephone to the woman to warn her not to betray him, and that the telephone girl can be bribed to give them the number he calls. Now Mr. Standish knows that "the woman" is the daughter of one politician, the wife of another, and that the scandal will come up short when they find her name. He is safe, of course, but the woman is not, so he does telephone, presumably to save her. The audience is highly in sympathy with his chivalry. The telephone girl refuses to give the number, and the whole play is built upon the struggle to get this telephone number and the identity of the woman. What is the audience's surprise, then, to find itself presently witnessing a scene in which Mr. Standish is trying to force the woman to confess her complicity to save him, urging therefor his duty to his constituents. This scene sets at naught the whole fabric of the play. The man is protected in any event, and has been from the beginning. Minus his protecting interest for the woman, absent wholly in this scene, he might far more reasonably and sanely have let matters take their course, without telephone intervention. Of course after this concession to common sense, there would have been no play. But Mr. Belasco does not usually countenance affronts to logic and sound sequence, even for the sake of an otherwise compact melodrama.

"The Woman" is admirably played, with the exception of Mary Nash, who does next to nothing with a part that is brimful of splendid possibilities. Miss Nash has apparently no character sense whatever. As Charles Darnton once wittily said, of another player, she "got out of the part only what would not stay in it." John Cope and Edwin Holt were both satisfying, and always "in the picture." Incidentally, when the curtain comes down on the second act, to interrupt a long cross-examination, and spare the audience much reiteration, and presently goes up again on the third act, well into the interesting part of the testimony, Mr. Belasco speeds illusion to the four winds by letting the players take a curtain call in the interim. The curtain is deliciously unexpected, and entirely artistic, and would convey precisely the desired effect if it did not go up the next instant with the tableau dissolved, and a line of smiling actors around the outer edge of the scene, bowing thanks.

George C. Tyler refused to let Mr. Warner's company have a curtain call on the most important act of "Alias Jimmie Valentine," to avert just such a blunder.

The staging of "The Woman" is, as is customary with Mr. Belasco's productions, absolutely flawless.

ARLISS IN "DISRAELI"

THE favoring sentiment toward Benjamin Disraeli which set in during his lifetime and waxed fat after his death, and against which Israel Zangwill's has been the one dissenting voice, takes shape in the play, "Disraeli," by Louis N. Parker, in which George Arliss is starring at Wallack's Theatre. This sentiment is, to be sure, about the only value of the play. It is the scantest possible framework for a portrait. It aspires to no value save as a means of putting Disraeli on the stage in the person of the one actor most fit to represent him.

Mr. Parker flutters about the outskirts of the Suez Canal accession, and introduces some extremely charming incidental characters. The play, missing the value of good dramatic construction, has in its stead something of the delicate, rambling, charming effect of a literal transcript of life. It goes on the principal that where Disraeli went, there was to be found, if not drama, at least the dramatic element. His very entrance into a room had this quality. He seemed a part of some play, or portrait, or book. The unusual, the picturesque—it was the very essence of Disraeli. Why trouble to put so engaging a person through the rigors of an actual play?

Besides, while it is safe enough to tamper with history for the sake of dramatic effect, it is well to be wary of taking liberties with great historical figures. There is something unseemly in arbitrarily re-living, on the stage, the emotional crises in a great man's life. Abraham Lincoln has never been successfully embodied in a play, and probably never will be, though he could with the utmost good taste be made an incidental, background figure. Napoleon, even, whose emotional history was an open book, was never artistically put into any play, where he was required to take an active part. Even in "Madame San-Gene" he was used as sparingly as possible. There is a quirk in the popular mind which dictates that while a great man may be represented as being, on the stage, almost anything commensurate with the playwright's imagination, there is next to nothing that he can safely be represented as doing. This is the reason why there was no protest against the Christ in Maeterlinck's "Mary Magdalen," while "La Samaritaine" was prohibited in many cities.

There is ample justification here for the fragmentary course pursued by Mr. Parker in the making of "Disraeli." It would have offended good taste, to say nothing of assailing probability, to have put its central figure into circumstances more intimate, more personal, more essentially dramatic than these. A word suffices for the playing. Mr. Arliss is no less than ideal. He is an actor of suavity, of trickery, and of infinite charm. Margaret Dale is delicious. Ian Maclaren is a good, well-trained, hopelessly uninteresting actor. Elsie Leslie is inadequate almost beyond belief.

"PASSERS-BY"

IT is likely that when Haddon Chambers wrote "Passers-by," which is attracting large audiences to the Criterion Theatre, there lurked, somewhere in the back of his brain, a good remembrance of "Pippa Passes." The charm of the play is in its message of good cheer, its auguries of well being. It breathes the essence of Pippa's sublime philosophy: "God's in His heaven, all's well with the world." It lifts kindly and gently upward, without a vestige of sermonizing, or even overt optimism.

A distrait and world-weary young man, engaged to a delightful young woman whom he does not wholly love, comes home in a fog one night to find his butler entertaining a "night cabbie," brought in from the street for company. Pressed for explanation of this strange behavior, the butler confesses that he has always found the greatest pleasure in the passers-by, below the window. *Mr. Peter Waverton*, impressed in spite of himself, goes and looks out. He sees a lorn creature in the fog, and is attracted to him. He sends the butler, under protest, to bring the vagabond in for supper and a chat. Finding that it is difficult to promote conversation between himself and his guest, *Mr. Waverton* then asks that the night cabbie, a genial soul, be brought back to lighten the strain. Having cemented these odd friendships, and said good-night, *Mr. Waverton* prepares to muse, and is interrupted to learn that a girl has taken refuge from the fog on his doorstep.

Marie Nordstrom in "Bought and Paid For," at the Playhouse

"Bring her in," says the now hospitable *Mr. Waverton*. She is discovered to be the girl he had loved, six years before, when she had been the governess for his sister's children. In the next act, he learns that they two have a son, almost six years old, whose coming had been the reason of the girl's dismissal from his sister's home, and the abrupt separation of the lovers. The girl had left no message behind, and search for her had not availed.

Waverton sees his son, and becomes straightway a devoted and distracted father. He soon realizes that he loves his boy's mother, and that his engagement is a mistake. To add to the afflictions, *Samuel Burns*, the vagabond, who has been brought back to his house after an injury, and domesticated by force, has retaliated by abducting the boy. Surely this is a harrowing state of affairs, and *Mr. Peter Waverton* has much need of philosophy.

But Mr. Chambers does not leave you for long in the Valley of Despond. He brings together the fiancée and the little mother, in a night-long vigil for the missing boy, and letting the former discover that the latter and *Peter* love each other, he sets things to rights with a will. In a delicate, beautiful scene, the fiancée "gives *Peter* the chuck," to borrow her own phrase, and he is sent happily back to his first allegiance. The child is found, unhurt, and the impenitent *Samuel Burns* takes his way back into the London fog, leaving a state of unalloyed happiness behind him.

Mr. Chambers has not a great deal of craftsmanship, and his play is full of weak spots and unimproved opportunities. But the force of his own hopeful idea carried him out of danger. There was nothing false or mechanical in the pleasing final

(*Continued on page* 118)

Edmund Breese opened Weber's Theatre in "A Man of Honor"

The motor road near Ferncliff still retains its borders of natural country scenery

The broad stair and spacious hall in Colonel Astor's country home

The living-room at Ferncliff. A beautiful tapestry covers the wall at the farther end of the room

A sunny stretch of the road near Rhinebeck on the Hudson

Photographs by the International News Service

A small corner of Colonel Astor's well-kept country estate

Ferncliff is a large, comfortable but unpretentious country house

FERNCLIFF, AT RHINEBECK ON THE HUDSON, WHERE COL. JOHN JACOB ASTOR AND HIS BRIDE SPENT A PART OF THEIR HONEYMOON, AND WHERE THEY WILL PROBABLY ENTERTAIN A NUMBER OF HOUSE PARTIES THIS WINTER

SEVERAL OF THE DISTINCTIVE FEATURES OF THE WINTER MODE ARE SHOWN IN THESE MODELS—NOTE THE UNBUTTONED SKIRT, THE PANEL-LIKE COLLAR ON THE EVENING WRAP, AND THE LACE REVERS OF THE CALLING GOWN

IMPORTED BY M. & I. WEINGARTEN

For descriptions and reverse views see page 98

Small toque of dull pink silk, covered with black net run in silk threads of old blue. A frill of gold lace drooping over an inner one of cream forms the only brim. The crown is trimmed with skunk and a flat pink rose of silk and chiffon with leaves of dull blue silk

Tapestry set in beige, figured in green and gold, trimmed with skunk fur and decorated with little bouquets of pink silk roses

This becoming small shape is made of old blue velvet. The brim is faced with white silk flatly plaited. The trimming of silk and chiffon roses in lovely pastel colors is cleverly disposed, and two long aigrettes, one white, the other black, shoot smartly back from the left side

These velvet marquise hats are very chic; a heavy ostrich feather drooping over the right side forms the only trimming on this model

An untrimmed velvet shape that is smart this season

Hat of uncut white velvet faced underneath with black; a great black bird with spreading white wings covers the crown

IN THESE SIX LEWIS MODELS ARE SHOWN THE FASHIONABLE SMALL HAT, THE MEDIUM-SIZED HAT, AND THE SMART MARQUISE, NOW SO STRONGLY FEATURED

THIS EXTREMELY SMART BRAID-TRIMMED STREET FROCK, THE STUNNING DINNER TOILETTE OF BLUE AND GOLD AND THE LOVELY LITTLE DANCING GOWN ARE SHOWN BY LOUISE AND COMPANY

For descriptions and reverse views see page 98

BLACK SATIN AND VELVET ARE COMBINED FOR FORMAL AFTERNOON GOWNS — VELVET IS ALSO THE CONTRASTING NOTE WHEN CHIFFONS, FUR AND LACES ARE USED

DUVAL & EAGAN MODELS

For descriptions and reverse views see page 98

ONE-SIDED TRAINS ON EVENING TOILETTES, MODIFIED RUSSIAN COATS WORN WITH QUAINT NECK FRILLS, AND EVENING WRAPS REMINISCENT OF THE VICTORIAN ERA, ARE SEEN IN O'DONOVAN'S NEW MODELS

THIS dinner gown by Callot, imported by O'Donovan, is an admirable combination of color and fabric, resulting in dainty, opalescent charm. The prevailing colors of the gown are pink and silver, the former predominating. The gown foundation is of pink satin, with a fashionably slit skirt, edged with silver fringe. Over this foundation is a draping of pink chiffon and cloth of silver. The diagonal effects so much in favor are obtained here by the curious, unusual draping of the train on the one side, and the arrangement of the silver trimming on the other. The bodice is of lace over the satin. The bizarre touch which gives it its final enchantment is a cluster of purple flowers at the left side of the corsage.

BURRON has used a quaint combination of olive green velvet and corbeau blue charmeuse in this delightful afternoon costume. The short coat and skirt are of the blue charmeuse, with the green velvet for decoration. On the small panels which depend from the belt, and edge the two sides of the skirt slashings, the trimming is of corbeau blue worsted. The deep velvet band which edges the skirt is slashed on either side. A striking detail of the costume is the huge, antique silver buckle which finishes the belt. The sleeves are three-quarter length, finished at their lower edge with worsted embroidered cuffs. These sleeves are set into the low, large arm-hole, which has come to be a distinguishing feature of the newest gowns.

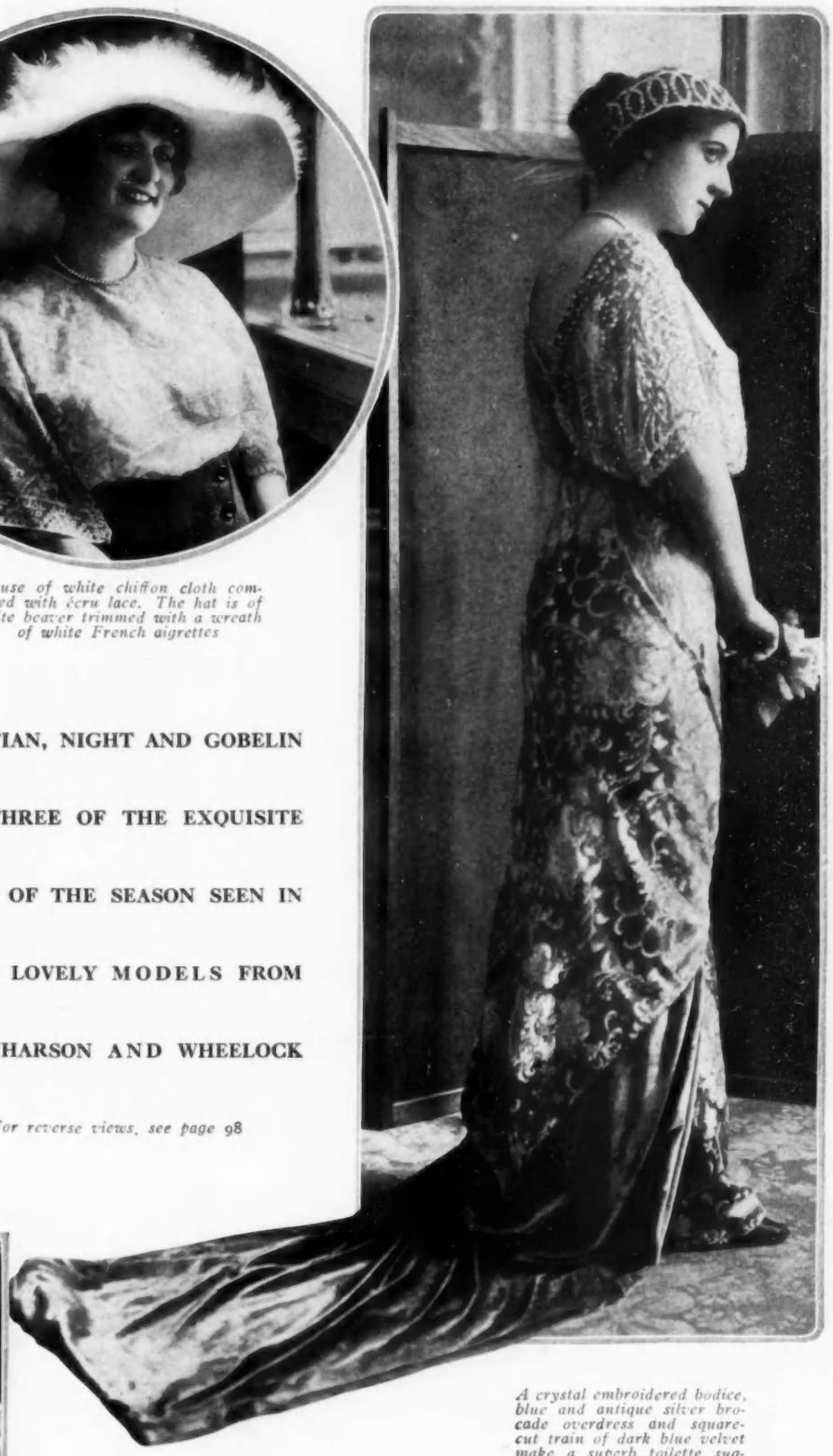
AN evening wrap into which as much ingenuity and elaboration have been put as would go into the designing of a dinner gown. The coat is of old rose satin, edged with old rose silk fringe, three inches in depth. It is lined with satin of palest violet, deepening in the folds to a warm lilac color. But the appeal of this wrap lies not alone in this daring and delightful color combination; the cut of it recalls the early Victorian era, when capacious swathings were in order. The little shirred overcape is edged with an old rose satin cord, from which hangs the silk fringe. The sleeves, set into arm-holes so deep as scarcely to be cut into the coat at all, are finished with deep, straight cuffs, edged with a satin cord and decorated with the fringe.

The material of this wrap is velvet in gobelin blue, with a deep yoke and sleeves of dull silver lace. White fox forms the soft, wide collar and broad cuffs

Blouse of white chiffon cloth combined with écru lace. The hat is of white beaver trimmed with a wreath of white French aigrettes

EGYPTIAN, NIGHT AND GOBELIN ARE THREE OF THE EXQUISITE BLUES OF THE SEASON SEEN IN THESE LOVELY MODELS FROM FARQUHARSON AND WHEELOCK

For reverse views, see page 98



A crystal embroidered bodice, blue and antique silver brocade overdress and square-cut train of dark blue velvet make a superb toilette suggestive of East Indian taste

Drapery of crêpe de Chine is hung about this gown of gobelin blue satin. Hat and plume are in night blue. A cream filet lace collar supplies the contrasting note

NOTE THE VELVET GRACEFULLY LOOPED TO THE SHOULDERS OF THIS EVENING WRAP; THE BROCADED SQUARE POINTED OVER THE LONG, LOOPED TRAIN OF THE BALL GOWN, AND THE EFFECTIVE COMBINATION OF SATIN AND CRÊPE DE CHINE IN THE CALLING COSTUME

Mrs. Victor Mather with her little sister, Miss Gladys Earle, who won a cup at the Bryn Mawr Horse Show

Master G. A. Griscom, mounted on his pony which made him a winner in the children's class

Mrs. John Valentine and Mrs. Victor Mather, who entered the lists at the Horse Show at Bryn Mawr

Miss Polly Page, one of the younger set wont to ride astride, a custom under ban for future Bryn Mawr Horse Shows

The Horse Show luncheon at Bryn Mawr was served under umbrellas, after a fad imported from Paris

Master Bryce Wing jumping Embasto at the Millbrook Hunt, which is noted for the good form of its riders

Miss Marion Briscoe on My Butterfly, a Kentucky winner owned by Mr. J. C. Cook

THE SMART WORLD OF NORTH AND SOUTH TAKES ITS HORSE SHOWS WITH ENTHUSIASM

The Marquis of Ripon, a host of many shooting parties attracted by his famous Dallowgell grouse moors

Studley Royal, Yorkshire, the seat of the Marquis of Ripon

The Marchioness of Ripon, who, with her husband, recently entertained their English majesties at Studley Royal

EARLY AUTUMN DAYS IN SCOTLAND, WHERE ENGLISH SOCIETY IS TO BE FOUND EN MASSE FOR THE SHOOTING AND THE ANNUAL GATHERING OF THE CLANS

The clansmen dancing a Scottish reel at the Atholl gathering, Blair Atholl, Perth

The Duke of Rutland potting the birds in the butts at Dallowgell moors

The Marchioness of Tullibardine presenting the prizes at the Atholl gathering

No. 1996 No. 1997 No. 1998 No. 1999

VOGUE PATTERN DEPARTMENT

NO. 1996.—Graceful gown featuring an overdress of gray chiffon embroidered in beads of orchid shades and hung over a foundation gown of yellow charmeuse. The upper part of the overdress is cut on kimono lines with under-arm pieces, and the short sleeves widen slightly in bell shape. The skirt of the overdress, cut on a fold of the material back and front, is in two pieces and opens over the left hip. The fulness is eased to a raised waist-line, which is finished with a silver cord. Bead embroidery trims the neck and sleeves and borders the skirt bottom, which is finished with a band of skunk fur. The foundation gown of satin consists of a plain waist on kimono lines, with separate under-arm pieces, and a two-piece skirt hung over a girdle foundation at a high waist-line and measuring two yards at bottom. The model, in medium size, requires 3¾ yards of 36-inch material for foundation gown, 2¾ yards of 44-inch chiffon for tunic, 2 yards of fur banding, ¾ of a yard of silver cord. Pattern of foundation gown cut in 5 pieces. Pattern of overdress cut in 4 pieces. Price, 50 cents for foundation, gown or tunic.

No. 1997.—Distinctive costume, consisting of a fascinating little coat bodice of amethyst velvet brocade, trimmed with bands of unspotted ermine, and a satin skirt of a lighter shade of amethyst with a wide, shaped band of brocade which runs up on one side in front. A band of ermine outlines the yoke and side-closing of the bodice and also edges the three-quarter length sleeves. The V-shaped yoke is of fine baby Irish lace. Chenille ball fringe borders the rounding peplum of the bodice and the lower edge of the skirt trimming band. A two-inch belt of velvet girdles the waist at a normal waist-line, clasped at one side with a buckle of dull gold. The skirt is a new three-piece model, opening at the left side of the front, and measures two yards at bottom. The back is cut on a fold of the material. The model requires, in medium size, 1⅜ yards of 40-inch velvet brocade for the bodice and peplum, 1½ yards of fur banding, 4½ yards of fringe, ⅝ of a yard of velvet brocade 40 inches wide for the shaped band of skirt. Pattern of bodice and peplum cut in 3 pieces. Pattern of skirt cut in 5 pieces, including high-waisted foundation belt. Price, 50 cents for coat bodice or skirt.

No. 1998.—Effective dinner dress of soft satin in mauve color veiled with a tunic of geranium-pink chiffon, which is girdled with deep mauve-colored velvet hanging a short side end embroidered in old silver. The chiffon tunic is cut on a fold, back and front, and is designed to be slipped on over the head. The round yoke line, the pointed outline of tunic bottom, and the short sleeves are finished in scallops piped with folds of the chiffon. The foundation gown, opening at the back, is of satin, with the waist cut in kimono style and the slight fulness at the neck eased into a bias fold of the satin. The skirt, designed with a raised waist-line, is seamed over the hips and measures two yards at bottom. The model requires, in medium size, 3⅝ yards of satin 36 inches wide for foundation gown, 2¼ yards of chiffon 44 inches wide for overblouse or tunic, 1¼ yards of velvet ribbon 2½ inches wide, ⅞ of a yard of belting 3 inches wide for the foundation belt. Pattern of tunic cut in 4 pieces. Pattern of foundation gown cut in 6 pieces. Price, 50 cents for tunic or foundation gown.

No. 1999.—New Paquin model developed in marine blue serge with revers of Hungarian blue broadcloth and a chemisette of fine écru net. The simple bodice is cut with elongated shoulders and stitched armholes into which the long sleeves, pointing over the hands, are set without fulness. An odd treatment of the diagonal revers, so smartly featured in present modes, is effected by having the broadcloth revers which trims the bodice continue over the shoulder and form a similar diagonal drapery for the back. A ruffle of fine écru lace edges the back and one side of the neck-line. The skirt, cut with a raised waist-line, wraps the figure in two pieces, the wider and over section beginning at the left side of front and continuing to the left side of back. Either edge is stitched down to the side skirt gore and finished with a row of black satin buttons embroidered in Hungarian blue, below which the edges turn back the full length of the skirt and are faced with the blue broadcloth. Applied pieces of the broadcloth with a line of embroidered buttons trim the sleeves, and a belt section of embroidered black satin bands the raised waist-line at one side and finishes the ends of the revers. The waist and skirt close at the side front. The model, in medium size, requires 4 yards of 40-inch material, 1 yard of satin 24 inches wide, 1 yard of lace two inches wide, ⅜ of a yard of 20-inch net for yoke and collar. Pattern of waist cut in 9 pieces. Pattern of skirt cut in 5 pieces, including high-waisted foundation belt. The skirt measures two yards at bottom. Price, 50 cents for waist or skirt.

CHARACTERISTICS OF VOGUE PATTERNS

SMART IN CUT, YET SIMPLE TO EXECUTE.—The patterns combine smartness of cut with simplicity of execution and are adapted for work in the home or for the guidance of less experienced dressmakers.

DISTINCTIVE AND ADVANCED IN DESIGN.—By reason of its advance information and accurate forecasts of coming fashions, Vogue's influence in shaping the mode in this country is very strong. Its pattern department enjoys the full benefit of its exceptional news service, and its patterns are always cut from the very smartest, most distinctive and most advanced designs.

CUT IN THREE COLORS.—Each pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green, and all other parts in straw-colored tissue.

ENTIRELY HAND-MADE.—All Vogue patterns are hand-made. Each piece is cut, stamped and folded by hand. The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped.

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SEEN *in the* PARIS SHOPS

The Bag-muff a Smart New Device for the Shopper — New Lingerie and Blouses of Exceptional Attractiveness

IN a shop in the Avenue de l'Opera is a most attractive showing of smart new bags. Among them, quite suggestive of ye olden days, is a quaint reticule of brown velvet trimmed after the old fashion with bead embroidery in gold, and pendent bead ornaments. The bag of black seal in the second sketch is heavily embroidered in jet and is especially appropriate for the matron. The fifth sketch is a most attractive affair for the opera, being fashioned of old rose satin overshadowed with tulle heavily embroidered in steel beads in a design of grapes and leaves.

No. 1.—Frill of fine lierre lace with edging of net

A MUFF FOR THEATRE OR SHOPPING

Shopping with a muff is such a tiresome affair that it quite makes one regret the time, not so long ago, when muffs were hung on cords or chains about the neck. But sketch No. 4 shows an even better and more convenient arrangement, that of a muff and shopping bag combined. In appearance this is quite like a large cordelière of marabou, or marabou and velvet combined, and is made in two portions—front and back. The lower part of the front forms the muff, the entire back portion the sack, which opens at the top and fastens by means of small patent snaps. It is lined throughout with satin and there is an extra small satin pocket for change that shuts tightly with the same little fasteners. The sack portion is large enough and deep enough to allow of carrying several small packages and a purse, and the beauty of this is that when not in use as a muff it can be hung comfortably over the arm and carried like a true cordelière.

In fantasie velvet edged with marabou and with a heavy gold cord, it costs $9. In plain black marabou with black silk cord, as shown in the sketch, the price of this bag-muff is $5.80.

The bag is also made for evening use in white and in all the light colors, such as pale green, pink, blue, etc., and makes an exceedingly pretty and convenient opera bag. This style is $7.

FANCIFUL CROCHETED FLOWERS FOR WINTER HATS

A simple, inexpensive trimming for a winter hat is the fantasie flower of white worsted. The petals of these flowers are crocheted in heavy, double Germantown wool, the stems are of wire wound about with worsted, and the leaves are crocheted like the petals. Others are made of heavy white broadcloth, with the edges of the leaves and petals finished by a chainstitch border of the worsted; as these cost but 39 cents and can be easily washed in soap and water, they are one of the most economical and practical of trimmings.

VELVET-TRIMMED LINGERIE A STRIKING FANCY

It seems a curious freak of French fancy, this present usage of black velvet ribbon on the lingerie, and one which many will find difficult to adopt. Sketch No. 7 shows a beautiful hand-made set of linen lawn. The little yoke on nightgown and chemise is made of real Milan lace, into which an exquisitely embroidered medallion is inserted, and through the narrow beading around neck and sleeve is run narrow black velvet ribbon. The drawers are trimmed in the same way, and it must be admitted that the inch-wide bow of soft black velvet ribbon makes a most attractive contrast against the creamy tones of the rich lace and the snowy white of the lawn.

NEW MESSALINE BLOUSE OF FETCHING DESIGN

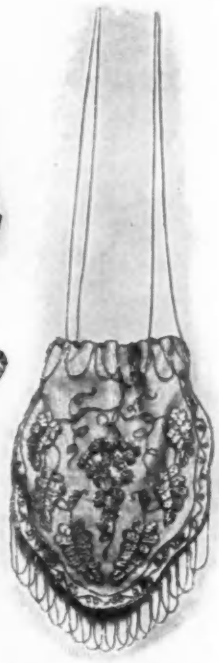
Sketch No. 6 shows one of the pretty new silk blouses, with the kimono sleeves giving place to the long shoulder. The waist is made of blue messaline, and the attractive little tabs which replace the revers are of Milan lace and satin in a rich shade of purple. The three-quarter sleeves are very ample at the elbow and are inset with triangular-shaped pieces of the satin, and trimmed with purple embroidered buttons. The

(*Continued on page 70*)

No. 2.—Sealskin bag heavily embroidered in jet

No. 3.—Reticule of brown velvet with gold bead embroidery

No. 4.—Combination bag and muff of black marabou. Price, $5.80



No. 5.—Opera bag of rose satin veiled in tulle with steel bead design

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PHILADELPHIA

No. 6.—The long shoulder is shown in this smart blouse, its trimmings of Milan lace deftly run through with purple silk

SEEN *in the* PARIS SHOPS

(Continued from page 68)

collar and undercuffs are of Milan lace, and are finished by two rows of heavy purple silk run in and out through the mesh of the lace. The waist buttons in the back, but is trimmed in front with small purple buttons in surplice effect. It is a simple, smart little creation, and worthy the house from which it comes.

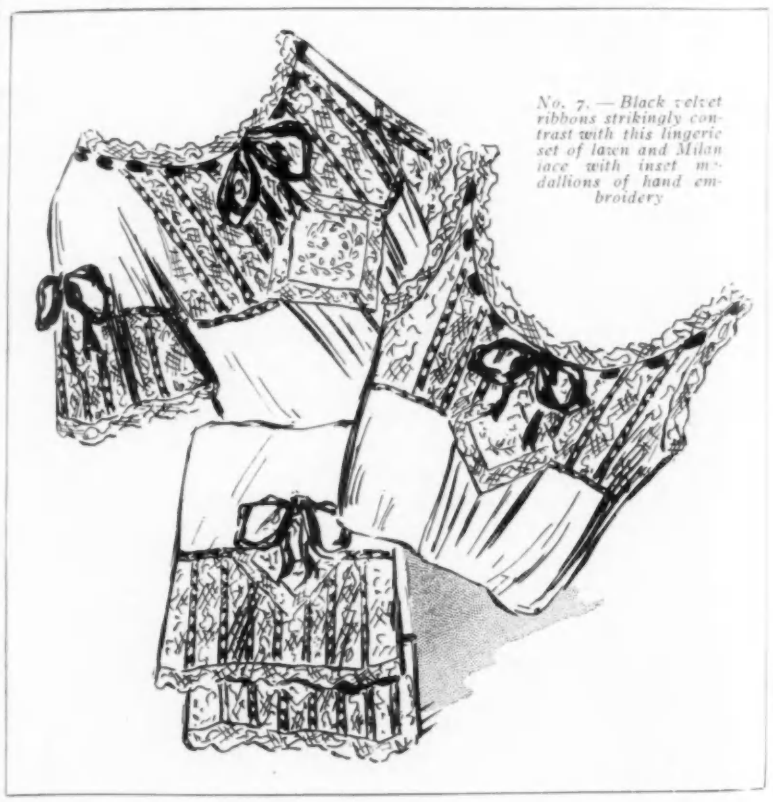
MOLESKIN MUCH USED IN COMBINATION SETS

Moleskin has again become the fashion of the hour and is much used for stoles and muffs. Moleskin sets lined with chiffon and trimmed with bands of seal are very smart. The newest stoles are made of two contrasting furs, half being of one fur, half of another, and the preference is for a flat fur combined with a long-haired fur, such as mole with fox, or ermine with skunk. The two furs are joined in the back, and the seam is covered by an animal's head. Stoles and muffs made in this manner from black fox and white fox are most effective and very good looking.

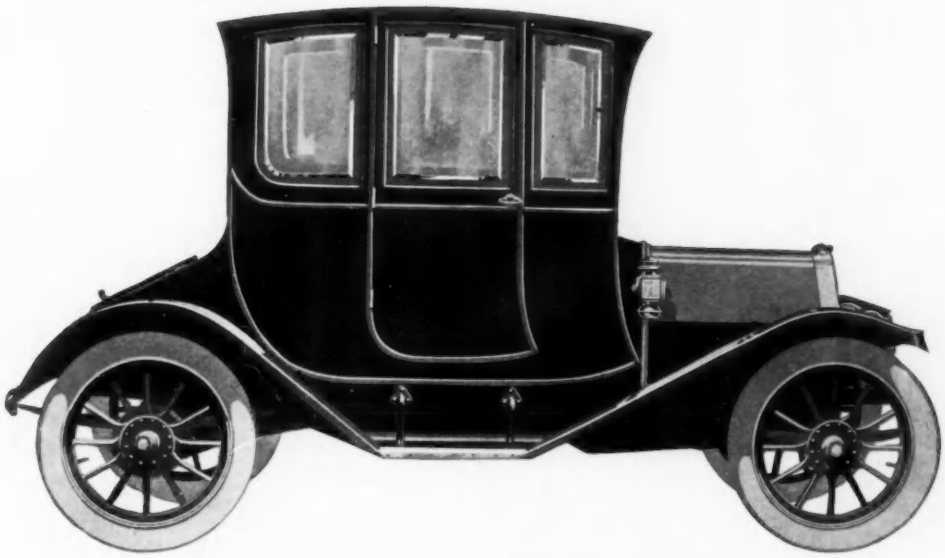
HIGH-STANDING ADJUSTABLE CHOKERS HAVE FANCY MUFFS TO MATCH

High-standing adjustable collars of velvet or fur, with jabots or ruches of lace or tulle, are very chic and exceedingly pretty with the collarless gowns which still seem to hold their own. If the high collar is made of fur it should be of ermine, moleskin or other short-haired fur, and the tabs or jabot should be of velvet and lace. If the high choker is of velvet, then the tabs or jabots should be of fur with ruches of lace or tulle.

The muffs carried with such collars are of velvet, silk, chiffon or tulle in fancy shapes, and are trimmed with the fur. Texas mink—a soft, brownish-gray fur differing from other gray furs of the season—is used as a trimming on the latest hats.



No. 7.—Black velvet ribbons strikingly contrast with this lingerie set of lawn and Milan lace with inset medallions of hand embroidery



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HOW TO READ SHAKESPEARE

Make the Acquaintance of the Great Author in an Uncritical Spirit, and Leave Etymological Analysis to the Tyro

MOST of us take on trust the belief in the supreme excellence of Shakespeare, and his very name is a sort of bludgeon that stuns into coma the critical faculty of the reader who makes no pretentions to special literary culture. It is a wholesome sign that some men and women of to-day are plucking up courage to assail the mere fetich that has been made of the plays, though the flippant and ribald disciples of Mr. Bernard Shaw who have taken too seriously his helpful rebellion against the mere Shakespeare cult, must be set down as spectacular anarchs of literature.

A GREATER THAN SHAKESPEARE YET TO APPEAR

Intelligent critical opinion about Shakespeare will change in its details, and to a degree in its sum total, and every true lover of literature will welcome the "greater than Shakespeare," if not when he first appears, at least probably before he is a half-century in his grave. Meanwhile, there is not the slightest doubt that Shakespeare as clearly surpasses the greatest living writers of English as he surpassed his contemporaries and all that lie between. This is not to deny that specific plays of Shakespeare are inferior to some by other hands, or that he rarely approaches the elevation of Milton or the lyric sweetness of Shelley at his best. He did not escape the mannerisms of his own time. He is often undramatic for the sake of being poetical. He falls into errors of taste that make some of his greatest comedies, and even a few of his great tragedies, in parts painful and even repellent. When all this is admitted, the fact remains that his best works are marvels of art and power, from the reading of which any intelligent person may draw the highest delight and the utmost profit.

COMPARISON AN EFFICIENT TEST OF SUPREMACY

If any reader who doubts the supremacy of Shakespeare in the poetical drama would test the matter for himself, let him pick out some modern dramatic work of acknowledged beauty and power, read it with care, though not as a task, and while the impression of the work is still fresh, read with like care and in the same spirit one of Shakespeare's great plays. If the two plays chosen for this experiment in contrasts should be Browning's "Blot on the 'Scutcheon," surely a moving and beautiful work, and Shakespeare's "Othello," hardly one intelligent reader in a hundred who should make the test would fail to realize that Browning's play is to Shakespeare's as is moonlight to sunlight. When it is realized that "The Blot on the 'Scutcheon" is a tragedy of what may be called modern English domestic life, written, not in the author's more difficult style, but mainly in a fashion that hardly necessitates a second reading in order to grasp the obvious sense of any passage, while Shakespeare's is a play of sixteenth-century Italian domestic life, written three hundred years ago, in the English of that period, and marked by frequent linguistic difficulties, the significance of the experiment suggested will instantly appear. If any reader would make further test of Shakespeare's greatness, he may follow up the reading of "The Blot on the 'Scutcheon" and "Othello" with that of some play by a contemporary of Shakespeare—as Marlowe, John Webster or Ben Jonson—and the relative power and beauty of "Othello" will be all the clearer.

CONCERNING A FORM OF TORTURE CALLED SHAKESPEARE "STUDY"

It is a mistake for busy adults, or even adults of considerable leisure, who would get the highest pleasure and profit out of Shakespeare, to undertake what is solemnly called the "study" of his plays. That peculiar form of torture should be reserved for unfortunate young persons who have to prepare for college entrance examinations, or until the adult reader's pleasure in the plays leads him naturally to the wish for a scholarly acquaintance with the text and a knowledge of what commentators have thought as to Shakespeare's intent and significance. After one has learned to read Shakespeare with ease and joy, the careful study of the plays by the aid of critical notes and dissertations is likely to attract the reader of strong literary and critical tastes.

THE READER FOR PLEASURE SHOULD AVOID AN EDITION ENCUMBERED WITH NOTES

It follows from these considerations that the best edition for the reader bent upon making Shakespeare a part of his habitual reading for pleasure and profit, is the one least encumbered with notes. Almost any kind of linguistic, literary, scientific or historical learning may aid one to the understanding and enjoyment of Shakespeare, but the great bulk of any play may be enjoyed by the reader of fair intelligence and education, without the aid of a single explanatory or critical annotation. There are obscure passages that no amount of scholarly investigation and shrewd conjecture has sufficed to make clear, and there are many other passages that most readers will misunderstand without some explanatory aid, but all the passages of these two kinds taken together are not sufficient to balk the pleasure of the intelligent though unscholarly reader who enjoys other poetry and is willing to persevere in the face of superficial difficulties. For the reader desirous of becoming at ease with Shakespeare, learned conjectural notes, etymological disquisitions, historical and biographical details, and metrical expositions are apt to be mere clogs, and a simple glossary will give most readers who are in the stage under consideration all the aid they need.

APPROACH THE GREAT AUTHOR AS A FRIEND

If one would make rapid progress in a first real acquaintance with the plays of Shakespeare, one should try to approach them in the same uncritical spirit in which one approaches the novels or the poems of a favorite modern author. Shakespeare's immediate intention as an author was to amuse, entertain, instruct, and stimulate the theatre-goers of his own time, though, like every man of genius, he wrote also under the mysterious compulsion of the instinct for self-expression in literary form. Fairly educated and intelligent readers of to-day are probably not inferior to most of those who went to see Shakespeare's plays when they came fresh from his hand. The

(*Continued on page* 112)

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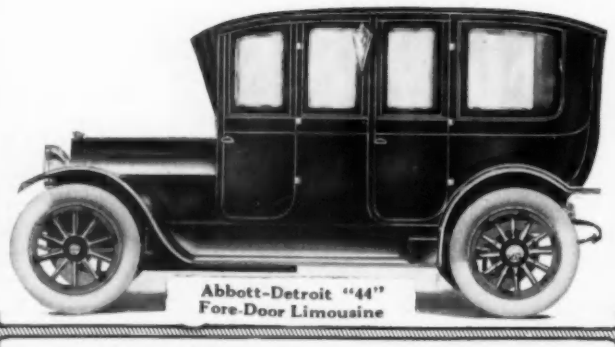


Abbott-Detroit "44"
Fore-Door Limousine

BUYING ANTIQUES AT HOME

Adoration of Foreign Antiques an Expensive Taste That Often Results in a Losing Bargain to the Collector

IT is an undeniable fact impressing itself more and more upon the mind of the indefatigable American collector that trying to ferret out cheap articles of artistic worth in Europe is like squeezing the handle of the proverbial coffee pot to make more coffee—the result is just as successful!

It is difficult to realize what an incredibly vast amount of paintings, furniture, objets d'art, and what not, have been brought over the Atlantic during the past two decades. How many French châteaux have been ransacked, how many Italian villas despoiled! Certainly, Europe has been scoured with a vengeance! Every returning ship with its load of home-coming American travelers fairly groans and creaks with bags and boxes bursting with so-called art treasures.

On the other side they call us a nation of children, and like children we have a way of tiring of our toys. How often it happens that the beautiful odds and ends we eagerly bought and hysterically bid for a few years ago leave us cold and apathetic to-day. Now we are quite willing to sell, trade, or even give them away, provided we have enough of the wherewithal to start buying again. These interesting discards of former enthusiastic indiscretions, after a few years, find their way to the auction rooms and second-hand stores, or they drift into the antique shops that are springing up so valiantly all over the country.

"JUNK" FOR AMERICANS

Certainly, a great deal that is sold in the average antique shop is what the collector has learned to vulgarly describe as "junk," but this is not a condition peculiar to America. The antique shops of Paris and London, especially during the past five years, have presented a most pathetically "junky" appearance, in spite of the industry of the ingenious dealer who would far rather sell the most palpable fakes than allow his avid American customers to go home empty-handed.

There is, however, an increasing number of shrewd collectors whose discrimination and added wealth make their foreign purchases a happy contrast with those of the average tourist. These men and women are all well known to the American public. Apparently no price is too high for any painting or objet d'art they fancy, and the most unattainable treasures fall at their feet through the magic of their gold.

We collectors are not all of us Wideners, Fricks or Senator Clarks, but our enthusiasm is often equally as keen to "pick up something," and we waste many precious European days trying to run down that elusive masterpiece of Italian painting that is to grace so nobly the walls of our apartment, or that bit of priceless faience that will make us the envy of our friends.

The quest is decidedly fascinating, but the result is not always satisfactory! Under the spell of a dark-eyed dealer who (we decide later) must have taken a course in hypnotism to render his natural talent for persuasion so irresistible, we buy and buy, exhaust our letter of credit and cable home for fleet-footed messengers to meet us at the dock with money so that we can pay the stewards' fees.

COMING HOME WITH THE TREASURE

We feel terribly poor as our campanile-like skyscrapers spring into view, but there is a subconscious thrill in our esthetic souls when we remember that lurking in the fastnesses of our trunks lies the exceptional, the sought-after, the *desired* — in, perhaps, the shape of a "genuine" piece of old Capo di Monte; its history (thrill!) — once the property of Prince X. (everyone knows his story). And that crystal liqueur set once adorned the *salle à manger* of the Château de Chambord!

What a bait is this of historical association. We are wary, on our guard, but somehow it makes the morsel all the more tempting—we bite at it and are lost! Often we really do not suspect anything even when the Custom House passes our treasures by without exacting more than a trifling duty. We would have filled the air with our lamentations if we had been ordered to pay more, but somehow we should have felt easier about the real worth of our bargain.

After delightedly displaying the loot of our summer's campaign to kind and indulgent friends, and being irritated by their half-tolerant and half-incredulous smiles, there comes a mournful and heart-rending day when we find duplicates of our most cherished European purchases on the counter of a Fifth Avenue shop—yes, identically the same—same lines, same glaze, and—must we drain the last bitter drop?—at just half the price we paid!

THE AWAKENING

One of the most tragic moments in the life of the would-be connoisseur is one that often follows on the heels of a trip to Europe, when the unsuspecting victim finds his altogether unique and priceless bit of faience in the basement at one of the less exclusive department shops.

And so it goes! Obviously we do not realize what remarkable market places our large cities have become in every way.

The galleries and exhibition rooms where authentic masterpieces are sold are just as valuable and reliable as those of London and Paris, with hardly ever any variation in the price, for it often happens that the most precious things bring a higher price at auction in the European capitals than they do here. In the smaller shops where things of less value are on sale there is not much variation in the cost.

An objet d'art bought in some romantic spot of a foreign country always has an undeniable glamour of association that makes it dear to the purchaser, but, aside from this, the inexperienced buyer can make more of a bargain at home, if he can be made to grasp what is so near at hand.

How many of the department shops that impress us as being strikingly "commercial" would disclose (if we would only go in and look around) the very things that captivated us and lured from us our hard-earned dollars in the rue de la Paix or the Piazza di San Marco!

FOREIGN COLLECTORS SEARCH AND BUY IN AMERICA

A proof of the worth of our country as a field for collectors is the ever increasing number of Europeans who come over here each year to look for antiques.

Not long ago in an unusually fine old Jacobean house in England my attention was drawn to an exquisite cabinet of the period of Charles the Second. It was altogether a most excellent example of the cabinet making of the period, and, as the owner expressed it, worthy to have held the love letters of the Chevalier Grammont to La Belle Hamilton. It was bought by a relative of the owner in a trip to this country, twelve years ago, of a Fourth Avenue dealer. Again in Paris I saw a charming Nattier, as authentic as any in the Louvre, and a superb *escritoire à toilette* of tulip wood, period of Louis XV, that the dealer had picked up in his annual visit to the Southern States of our country.

The collectors of London, Paris, Berlin and Vienna keep watch of all

(*Continued on page* 78)

Plymouth Furs

Trade Mark

Selected grades of pelts, finest workmanship, originality of designs, reasonable prices, square business dealings are obtained in Plymouth Furs.

We have no agents. Agents could not possibly carry the same variety we offer, and they might misrepresent qualities. Therefore we sell direct to the customer, and sell better furs at a lower price. Our expert furriers will give you candid, unbiased information about furs. They might even advise you not to purchase the furs you are considering.

Style Book C Free

Our new Style Book is the best and most complete fur book offered. It shows furs for Men, Women and Children at prices from $5 to $5,000. Sent free on request if you will state the kind of furs that interest you.

Repairs and Renovation of Furs at Reasonable Prices.

PLYMOUTH FUR CO.

100 to 140 PLYMOUTH BUILDING, MINNEAPOLIS, MINNESOTA

"Butterfly Maline Bow"

Fashion's Daintiest Head-dress

MADE OF

Dynamo Maline

Rain-proof *Moisture-proof* *Perspiration-proof*

SAMPLING OFFER The object of this advertising is to place in the hands of our readers a sample of DYNAMO MALINE with which to make the popular "Butterfly Bow." DYNAMO MALINE has made this fascinating head-dress the vogue, as it is the **genuine guaranteed moisture-proof maline**—will not stick to the fingers, and will stand the test of any kind of weather. ¶ To obtain this useful sample, send 12c. in stamps, the name of your dealer—state whether he handles DYNAMO MALINE—and we will mail it to you promptly with directions for making the "Butterfly Head-dress." Mention your choice of white, sky-blue, pink, lilac, cardinal or black.

PERRET, GROS & MILLION

13-15 West 20th Street, Dept. C. New York, N. Y.

HALCYON MESSALINE

(TRADE MARK)

Petticoats

Fashionable, close-fitting, light, soft and beautiful. Made from the newest Hydegrade fabric—Halcyon Messaline—a material that is difficult to tell from real messaline. *Ask your dealer for Halcyon Messaline Petticoats and be sure this SILK label, green letters on black ground, is sewed in waistband.*

REG. U.S. PAT. OFF. Hydegrade TRADE MARK HALCYON MESSALINE

Every petticoat bearing this label is guaranteed. Your choice of latest styles, variety of colorings and shades, embroidered or plain.

And remember, Halcyon Messaline Petticoats are far more durable than real messaline and cost much less.

Halcyon Messaline also by the yard at lining counters. Yard wide —40c.

All Dealers

A. G. HYDE & SONS
New York Chicago

Makers of the celebrated Heatherbloom Taffeta

Discrimination and Stationery

DISCRIMINATION, commonsense and "knowing-how" are qualities that go to make a Class A Stationer. The gentle art of pleasing people in supplying their stationery wants is an exacting proposition at the least. ¶ Dempsey and Carroll, America's Leading Stationers, hold their patronage by a realization of this fact. They say, "Quality of workmanship and material, combined with a knowledge of what is right and proper, shall take precedence over everything else in our business."

So when you order wedding-invitations, announcements, at-home and church cards, monogramed correspondence paper, bookplates and crests from this firm you know that you are securing something that you can not get from the "stationer around the corner."

The work of Dempsey and Carroll is always beautiful, artistic and useful. The prices are reasonable, quality of work considered, and they do the work in the shortest amount of time consistent with the very best results.

Write to them about your needs in their line. Your correspondence will receive personal and pleasing attention. You can shop with this firm by mail as well as at the New York Store.

Dempsey and Carroll, 22 West 23 Street, New York

Written by Elbert Hubbard

Lazell's

endorsement, in itself, would be sufficient to ensure the lasting popularity of this unique Talcum. But superior quality and original features recommend it still more highly. It is manufactured by a new process, totally different from any former one. No other Talcum Powder is so smooth and refreshing; none possesses a fragrance comparable to the "True Oriental Odor" of

MASSATTA

TALCUM POWDER

If your dealer does not carry Lazell's superb assortment of Perfumes, Toilet Waters, Creams and Powders, send us his name and address and we will supply you through him.

Lazell PERFUMER (LAZELL, DALLEY & CO.)

Established 1839 NEW YORK

PRICE

50 CENTS

Sempre Giovine

Pronounced Sem-Pray Jo-ve-nay
Meaning always young

Must have a place in your toilet if you wish to carry through winter the soft and delicate complexion that has been your pride throughout the summer. SEMPRE GIOVINE will do this for you keeping your features free from all chapping, redness and roughness consequent upon the trying winter weather.

FOR FAULTLESS BEAUTY

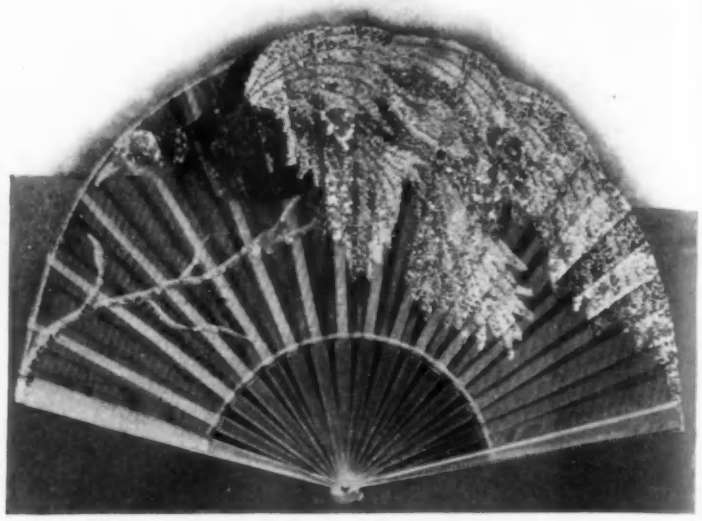
is unrivalled, giving at all times that clear, refreshed appearance so delightful and so charming. There are no impurities left after using SEMPRE GIOVINE, it removes them, not hides them, and gives the face the natural beauty so admired by all.

DURING WINTER

it is absolutely indispensable. Will not roll. Is not a bleach or a cream. Non-injurious, and will not promote the growth of hair. Lasts three times longer than any other, are some of the good points of this dainty pink brick. Send your dealer's name and address and we will mail you generous sample free. Write today.

Address personally
Mrs. J. C. Carr, Pres.

Marietta Stanley Co.
1162 Fourth St., Grand Rapids, Mich.



Opera fan in pale yellow, stunningly overlaid with a bird of paradise in flaming gold and red spangles

VOGUE POINTS *from* PARIS

Unique Designs in Fans — The Turk's Head Coiffure and the Tanagra Gown — The Latest Frivolities of Dame Fashion

FASHIONABLE fans of the present day show many designs of striking novelty. As a relief from the much-used ostrich feathers come the fans fashioned of the mottled plumage of such birds as the peahen, the pheasant, the quail and the bluejay. A fan with exquisitely shaded sticks of blue mother-of-pearl is tipped with the shaded blue and silvery gray of the bluejay. One made of the strikingly speckled feathers of the peahen, in wide and irregular shape, shows tortoise-shell sticks, their lucid brown blending most beautifully with the soft wood tones of the feathers. Truly gorgeous is a fan designed for the theatre—a thing of pale yellow transparency overlaid with a flaming bird of paradise worked out in gold and red spangles. Another of dull gold net is heavily embroidered in a conventionalized design in antique blue. The sticks of this rich and handsome fan are of bone—carved and inlaid with gold. And for a débutante what could be more dainty than the fan shown in the fifth sketch—a shimmering creation of silk grenadine overrun with an exquisitely embroidered design of tiny pink roses and vines and with sticks of carved ivory.

THE Tanagra style of drapery is not only mentioned favorably, but is shown in many new creations by the master-designers, the effects being copied directly from the graceful originals—those exquisite little figurines of terra-cotta exhumed in Tanagra, that long-buried Bœotian town of ancient Greece, and now on view in the modern museums. These show gracefully clinging and winding lines of drapery which are much more adaptable to the requirements of la silhouette than the straight, tight lines so prevalent, as the materials used must necessarily be soft and clinging.

TAFFETA suits for afternoon wear are still much *à la mode*, and are exceedingly pretty when worn with the new variation—wide collars and cuffs of fluffy white fox. The skirts of these suits are usually profusely trimmed with scalloped ruffles of the silk edged with a narrow soutache braid—a trimming which shows that the craze for the quaint and the old fashioned is still at its hight.

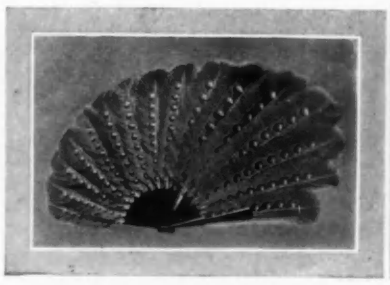
ONE of the newest notes is the application of Turkish toweling as a trimming on cloth gowns. This is distinctly different from the use of the cheap material in hats, etc., during the summer, and some of the new designs show short tunics and the sleeveless kimono jackets that are so fashionable made of the Turkish toweling in the same color as the cloth. Elaborate and costly embroidery and trimming gives this very much the effect of uncut velvet. Agaric cloth is also much used in this same manner.

ANOTHER note that is really new appears in some of the advanced designs for winter—the yoke. One of the smartest suits seen had a coat of about 28 inches in length, the skirt showing a yoke that was almost as deep as the coat. Some of the house dresses show the yoke effect in both blouse and skirt.

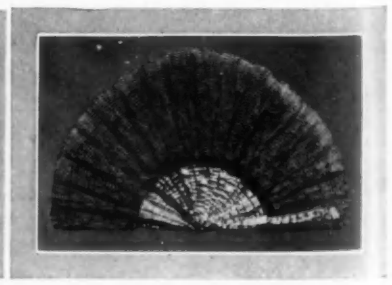
THE reversible coat is not only an accomplished fact, but a great favorite, and is shown both in silk and in wool. When made from a light and a dark color it is a very handy thing, as it allows one to wear the serviceable dark color in the motor and to change readily to the more dressy light face.

BECHOFF-DAVID have originated a new and fetching idea for a collar, which they are using with many of their suits and simple cloth gowns. A piece of black velvet ribbon or bias silk, about three inches wide, is twisted about the top of a standing collar, and tied at the back or slightly to one side in a small bow with long ends reaching almost to the waist-line.

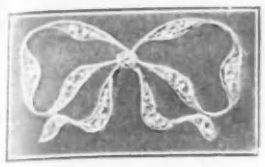
(*Continued on page* 78)



Peahen's feathers combined with tortoise-shell sticks



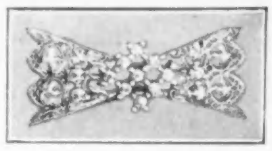
Fan of bluejay's feathers with shaded mother-of-pearl sticks



Rhinestone buckle set in aluminum. Pair, $3.50

Among the fashionable bootmakers of New York

Wm. McClenahan & Co. appeal exclusively to that small but distinguished group of New York families who accept no footwear unless it bears the hall mark of excellence—the McClenahan imprint.



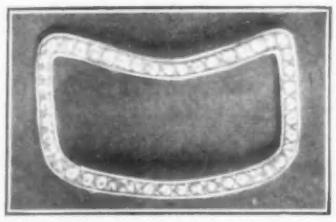
Rhinestone buckle—lace design. Pair, $3

Patent leather, velvet or satin opera slipper, high arch, $5

On this page we illustrate two of our latest models in evening slippers, and also several of our beautiful rhinestone buckles (detachable), which are highly appreciated by every woman who takes pride in her footwear.

These buckles may also be used with excellent effect as lace pins or hair ornaments.

New Colonial slipper. Patent leather, white kid or satin. $5



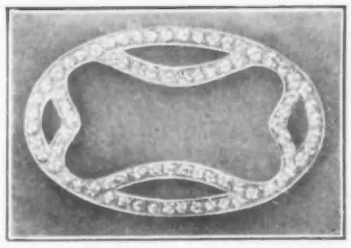
Large buckle with specially matched rhinestones. Pair, $4

Orders by mail receive prompt attention.
Accounts cheerfully opened with responsible patrons.

Wm. McClenahan & Company

Established 1861

252 Fifth Avenue ∴ ∴ **New York**



A well-designed buckle that is very popular. Pair, $5

One of the LEADING PARISIAN PAPERS

PUBLISHED some time ago a very able article on youth and beauty by la Baronne de la Marfée, in which she says, speaking of the celebrated Dr. Dys:

"What I admire in our clever Parisian dermatologist, is his sincere love for his art. All his time and energy are devoted to the composition of beautifying preparations; it is his hobby, as locksmithing was that of Louis XVI. Born to good fortune, he works incessantly. He is indefatigable, going to every corner of the world. India and Egypt have witnessed his untiring researches among their rich flora. A flower newly discovered, a new vegetable, is at once sent to Darsy for experiment."

Notice the number of women who follow Dr. Dys' treatment; naturally they do not boast of it, but are they not always fresh and youthful? If I could only name one of the most prominent Queens of the world, who, for over twenty years, has uninterruptedly employed

DR. DYS'

Sachets de Toilette

She appears to-day as young as her daughters, who, **like their mother,** will always retain their youth, as each one of them employs the **SACHETS DE JEUNESSE** and the **SACHETS DE BEAUTE.**

Whether you call or write for information regarding skin treatment, the advice will be given conscientiously and confidentially.

Dr. Dys' interesting booklet "**More Than Beautiful**" will be sent to any one asking for it.

V. DARSY

14 West 47th St.
Suite "V" New York

Jaeger SANITARY GOODS

For Health and Comfort

The celebrated Jaeger Underwear is suitable alike for men, women and children, and for all conditions of health and occupation. Recommended by the Medical Profession everywhere.

Explanatory catalogue and samples free on request

Dr. JAEGER'S S. W. S. CO.'S OWN STORES

New York: 306 5th Ave., 22 Maiden Lane
Brooklyn: 504 Fulton Street **Boston: 228 Boylston Street**
Philadelphia: 1516 Chestnut Street **Chicago: 126 N. State Street**
Agents in all Principal Cities

A Bird that does not Sing

Is like a rosebush that does not bloom. Neither the bird nor the bush is natural. The reason for the bloomless rosebush will probably be found in the soil from which it is nourished. The reason for the songless bird is the same. It will be found in its food. By a careful process of elimination and selection, the Philadelphia Bird Food Company has produced a perfect food for canaries. They have fittingly named this food

Bird Manna

It is a Food, a Stimulant, a Medicine.

For the foundation of this wonderful Food-Medicine, the Philadelphia Bird Food Company is indebted to the canary-breeders of the Harz Mountains in Germany. BIRD MANNA restores the color of the plumage, keeps the bird in good health, and as a natural result it expresses its health and happiness in the only way known to it—song.

¶ You can buy BIRD MANNA of your druggist, or a package will be mailed to you for 15c in coin or stamps.

Orange Color Food, another of the Philadelphia Bird Food Company's products, will produce that beautiful, deep yellow color so much to be desired in the plumage of canaries. It is a food, not a drug, like most preparations for coloring the plumage of birds. Effective only during moulting season or while the feathers are growing on young birds. Put up in half-pint bottles retailing at 25c.

¶ The Philadelphia Bird Food Company have for many years made a study of birds and their diseases, and they have written a book about them. The Bird Fanciers' Handbook is a volume of 120 pages, amply illustrated, which will tell you how to feed your bird, how to preserve its health and how to make it a good warbler. This book will be mailed you for 15c.

The book and a package of BIRD MANNA will be mailed you for 25c.

¶ Orange Color Food, BIRD MANNA and one 32-page and one 120-page bird book will all be mailed to you upon receipt of 50c.

BIRD P.B.F.CO MANNA

Note—Like other good things, Bird Manna has been imitated. The genuine is put up only in white metal caps, with a red imprint of the trade mark, as shown in this illustration.

The Philadelphia Bird Food Co.
400 N. Third St., Philadelphia, Pa.

How Water Fights Disease

The simple application of hot or cold water will cure or relieve many minor physical ailments. It is a valuable aid to medical science in treating the graver forms of disease.

Its effects and correct use are explained in our helpful booklet, "How Water Battles with Disease." Write for a copy, giving your druggist's name.

This booklet was prepared to make more widely known

KANTLEEK TRADE MARK
WATER BOTTLES

We absolutely guarantee the "Kantleek" Hot Water Bottle. If it shows any imperfection in materials or workmanship within two years, we replace it without charge.

Made of the finest Para rubber, the "Kantleek" Bottle is soft and pleasing to the touch, yet so tough and strong that it will not crack or weaken. Every bottle is rigidly tested before leaving the factory.

Sold by leading druggists. If you cannot conveniently buy it in your town, send price and your dealer's name. Price of No. 12 (popular size) in white rubber, $1.50; red rubber, $1.75.

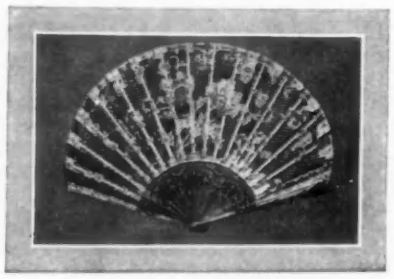
"Kantleek" Rubber Specialties — guaranteed for two years — also include Fountain Syringes, Face Bags and Ice Caps.

The Seamless Rubber Co.
535 Congress Ave.
NEW HAVEN, CONN.

VOGUE POINTS FROM PARIS

(Continued from page 76)

THE fancy for wool embroidery that was apparent at the beginning of the season has increased to such a craze that there is great danger of this trimming becoming common. To offset this the newest woolen embroideries are enriched with uncut jewels, semi-precious stones and even whole pearls.



Embroidered net fan with carved bone sticks inlaid with gold

THE latest blouses are really barbaric in coloring. One of the favorite styles if of very coarse net embroidery in Oriental designs in silk and chenille. Very often there is an under-blouse of bright yellow, purple or green. Purple plays an important part in the color scheme of many of the new creations.

IN the minds of those whose opinion should be authoritative there is no doubt that the waist-line is rapidly returning to the normal. There has been a great deal of discussion on the subject, and many have claimed that because the Empire waist-line still appears on equally authoritative garments, that the normal waist-line was not to be. As a matter of actual fact, the high Empire waist-line still is, and probably always will be, used in négligées and in designs where any other line would be incongruous, but there is a decided reaction against the high waist-line in heavy cloth and in the severely tailored styles. It seems, therefore, that the extreme high line in the first-mentioned styles, and a decidedly longer length in the latter, will be finally decided upon for the winter and spring.

PERHAPS no question so much agitates the fashionable world at present as that of skirt widths. Until a short time ago, we heard persistent predictions and reports that skirts would be much wider, while Paris serenely continued to take in her breadths until the minimum of a yard and three-quarters was reached. Now, however, there is a distinct trend toward a skirt a trifle wider. The lines are straight, and in some instances very slightly flaring from the knees to the hem.

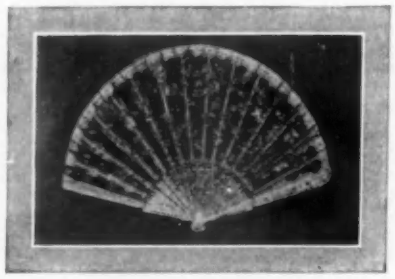
THERE is much favoritism shown for the use of long-haired furs. In almost all garments and sets two or more kinds of fur are used, very often in colors sharply contrasted. In America, on the contrary, moleskin is to be the most fashionable. The heads, claws and tails of black fur are much used as garnitures on cloth suits. The Durbar, to be held in mid-December, is likely to exert its influence on fabrics and colors, and though the East Indian idea will not be revived as a whole, many of its colorings and effects will be very apparent in the mid-winter and spring fashions.

BELTS of colored enamel, fancy metal, or linked cameo, are much used with the high-waisted reception gowns of velvet, or with the elaborate négligées, and if made of enamel they are in the color of the gown. An exquisite tea gown in pale green over pink, shown by Redfern, was worn with an artistically designed belt of green and white enamel. With the high-waisted, one-piece tailor costume of serge or cloth, the belt of patent leather is still worn. Ornaments of enamel and cameo are used by the master-designers on the draped skirts and on the fancy collars and muffs of fur, and many of these are so rich in color and design as to be truly designated works of art.

THE correct outing hat is of soft, very rough or hairy felt in light gray, tan, or dull violet, with a heavily corded band and a small but beautiful cockade of feathers, headed by a tiny bow of velvet in a vivid color. These cockades are as exquisitely made as a trout fly, and give a very dainty air to the hat.

COIFFURES are distinctly close in effect this season, but their very simplicity of style makes them extremely difficulty to accomplish. One of the favorite styles is to part the hair down the middle, from the forehead to the neck, and braiding it at each side, cover the ears with two flat placques, in imitation of the Dutch style. Bangs are again much worn. For formal occasions the hair is swathed closely to the head in bands that are very softly waved. Puffs have entirely gone by.

THE Paris accounts of evening headdresses are contradictory just at present, and from what I can see this means simply that there is no fixed rule and that everyone follows her own fancy. One sees beautiful toilettes in which the hair is absolutely untrimmed; while others, on the contrary, are crowned by enormous Turk's head turbans. Another style shows a close-fitting baretta of jewels with long pendants hanging over the ears down to the shoulders. Still another style shows a gold fillet in the Grecian mode.



Dainty fan of white silk grenadine with embroidery in color

BUYING ANTIQUES AT HOME

(Continued from page 74)

the sales of antiques that take place not only in New York, but in our other large cities, and cross the Atlantic or send representatives to bid for the things they want. A worthy and far-sighted citizen of Amsterdam recently bought a collection of Japanese prints in Chicago that never should have been allowed to leave the country. The American who had owned them had formerly, during the rage for Hokusai and Hiroshige, treasured them, but having been beguiled by English mezzotints, lost his interest in the exotic color prints, and was eager to dispose of them at a ridiculous figure.

Often one can buy in the out of the way shops of New York and Boston, pieces of old Adams, Bow and Worcester that would cost three times as much in the mother country, were they even obtainable there.

If our people would only be convinced before they buy on the other side that Europeans are just as vigilantly on the lookout for antiques of value as themselves, and that they only pass by and relinquish the truly "good" things when the price is so preposterous that only an American will pay it. They have the advantage of being on the ground for a longer time and have more spare moments to examine the article before purchasing it. Often the American collector is hurried, and eagerly makes the purchase before he has the leisure to inquire into its merits and to prove its authenticity.

To sum up, my advice to those who intend to buy abroad is to first become acquainted with what is to be had at home. To those enthusiastic collectors who delight in exploring the broad highways and the quiet by-paths in their search for the beautiful, I promise many entrancing and instructive hours and a few "lucky" finds.

Shaker Salt Won't Stick or Cake

NO more soggy, lumpy salt Shaker Salt really keeps dry no matter what the weather may be. It doesn't lump up in the package, or clog up in the shakers at all. It flows freely all the time.

The beautiful, white, fine grains give a delicate flavor that you will like immensely. There is no harshness or rankness to the taste of Shaker Salt.

Yet it has a perfect "salty" taste, because Shaker is the purest of table salts. It is made by a wonderful process of salt refining—a process which we alone use. This exclusive process takes out the natural impurities which remain in other salt for you to eat.

Shaker Salt is put up in an air-tight, moisture-proof box, with a handy spout for filling shakers. Price, except in the far West, 10 cents a box.

Diamond Crystal Salt Co.
St. Clair, Michigan
Makers of the Purest Salt in the World

MAGAZINES & BOOKS FOR LIBRARY SLIPS ONE IN EVERY PACKAGE

(48)

The Cloud Chin Belt
Will positively remove or prevent a double chin, strengthen sagging cheeks and correct snoring.
Price $2.00
By mail prepaid. Send for free booklet.
Samples of Cleansing Cream, Massage Cream and Face Powder for ten cents.

PATENTED

Mme. Cloud
Complexion Specialist—The Flanders
Dept. G, 15th and Walnut Sts., Philadelphia, Pa.

A trial of just one week of the

will convince you that it is the finest Tooth Brush made. Pure Rubber. Clean, healthy, pleasing, delightful to use. Order one to-day, 15c. You'll like it. If your druggist won't supply, send us the money.
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MY LATEST styles in hair goods and ready-made coiffures for the fall and winter just ready.

A call at my shop will reveal the individuality and superiority of these exclusive creations.

May I have the pleasure of proving these claims by showing my goods to you?

I have just received from Paris a fine selection of hair ornaments, combs, pins, barettes, perfumes, etc., all imported.

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My new discovery, "Liquid Henna," New Harmless process, easy to apply to one's self. Success guaranteed. Price $2.

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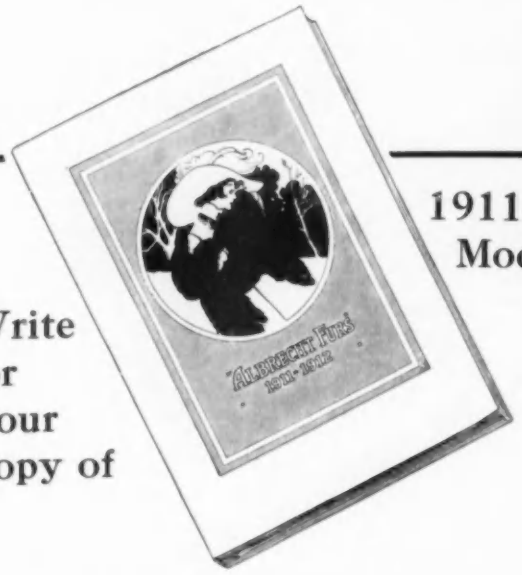

1911-12 Models in

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Albrecht Furs are made at St. Paul, the greatest fur-city of America, out of whole, selected skins brought **Direct** from the trappers of the Northwest. Half a century's experience in furs, exclusively, and our positive **Guarantee of Satisfaction** is behind every piece of fur that bears the **ALBRECHT** trade-mark.

Illustration shows ALBRECHT MODEL 552 and GENEVA MUFF, RUSSIAN AND BLACK PONY, guaranteed. Sent express prepaid on receipt of $100.00, price of set.

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Call on the best dealer in your town for ALBRECHT FURS. If he hasn't them write us and we will fill your order direct—express charges prepaid on cash orders.

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E. Albrecht & Son, Established 1855

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WOMEN *in* PROFESSIONAL AVIATION

Three Competed for Prizes in the Specially Planned Events of Nassau Boulevard Meet

AIRWOMEN have not become so numerous but that the public is keenly interested in their performances, as was shown when, for the first time in this country, they took places on a regular programme during the nine days' meet at the Nassau Boulevard aerodrome from September 23rd to October 1st. This trio of women pilots included Mlle. Dutrieu, the champion of her sex, who crossed the ocean to compete with the two American fliers, Miss Harriet Quimby and Miss Matilde Moisant.

There was no attempt on the part of the women to compete with the men, so special events were arranged, with a total cash fund of $3,000. Part of this was not won because of two days of unsuitable weather. The women made a good showing at the tournament and created an enthusiasm among the spectators that was not accorded to the men. Mlle. Dutrieu, in her steady Farman biplane, won two endurance records for America, while Miss Moisant set the pace for high climbing and Miss Quimby captured the honors in the cross-country events.

The French airwoman came to this country under a guarantee of $2,000 and an additional $500 for expense money, and therefore did not come in for any share of the cash prizes. However, she was awarded the Yves de Villers prize, a gold mesh purse, offered for the woman-pilot making the longest flight, in point of time, during the meet. Miss Quimby only made two appearances, but in each event won a prize of $600. Miss Moisant was not entered in the professional class and for her altitude flight of 1,414 feet she took the Rodman Wanamaker trophy for the greatest hight attained by a woman. But for a mistake on the part of an official of the Aero Club of America, who attached a "dead" barograph to Miss Quimby's machine, she would have wrested the laurel for high climbing from Miss Moisant. In her graceful monoplane she traversed the air lanes to a hight of about 2,800 feet by her own aneroid, but when she descended she learned to her disappointment that the official instrument had not budged from the time she left the ground.

Mlle. Helène Dutrieu, who surpassed the distance and duration record for women

MISS MOISANT'S UNOFFICIAL RECORD BROKEN

Until this time the unofficial record was held by Miss Moisant, who had made an ascension of 2,500 feet before the meet.

Mlle. Dutrieu, with a world's record of two hours and thirty-five minutes, set an American mark in a flight of one hour, four minutes and fifty-seven seconds. Her first flight for an American record lasted thirty-seven minutes and twenty-two seconds.

THE LATEST IN AERIAL FASHIONS

It was for the French aviatrice to set a new fashion in aerial toggery. Her costume, chiefly remarkable for its divided skirt with a suggestion of the harem garment, attracted all feminine eyes from the tier of boxes to the bleachers as the petite French lady swung across the field. The suit is of a drab-colored cravanette material with a close fitting blouse, rather full sleeves, and is joined by a patent leather belt. When she walks the skirt-trousers fall gracefully over her feet, but each leg has a neat button by which they are tightened around the ankle when she mounts her Farman biplane. The masculinity is somewhat relieved by a very feminine lace collar and a pair of dainty patent leather boots with white tops. She completes the outfit with an automobile cap.

FRENCHWOMAN CORSETLESS FOR FLIGHTS

Mlle. Dutrieu is always corsetless when she soars. She believes that this is absolutely necessary for women who would fly, because it affords freedom of movement and lessens the danger in case of a fall. Neither Miss Quimby nor Miss Moisant take this precaution. The costume worn by Miss Quimby is no less attractive than that of Mlle. Dutrieu. It is perhaps a trifle more feminine in appearance, for the reason that it is fashioned of a plum-colored, satin-faced cloth with a soft, becoming hood attached. The knickerbockers are provided with a row of buttons on the inside seam, which, when unfastened, convert the trousers effect into a short skirt. Miss Quimby says, however, that this is unnecessary, as she covers her costume with a long coat when she is not in the air. She wears the leather puttees, as does Miss Moisant.

All of these airwomen are of the opinion that it will be only a short time before the woman of fashion takes to aeronautics. Already many have entrusted themselves aloft with men pilots, though none, so far, has ventured to go up alone. Since it requires no special strength to drive a machine, Mlle. Dutrieu says there is no reason why women should not fly as well as men.

QUESTION OF SUITABLE MEET COSTUMES STILL MOOTED

What to wear aground at an aviation meet seems still to be a matter not decided. The correct costume apparently was a polo or an automobile coat with a soft felt or beaver hat, but there was a sprinkling of velvets and other rich materials. Some of the athletic looking girls wore their golf jackets over white dresses and had on tennis shoes. The double-faced coat took precedence and the coronation purple was the popular color for the facing. The Nassau Meet was not as well patronized by the social set as was the one at the Belmont Park race course last year. This was probably due to the fact that many persons have not returned from their summer trips. Mrs. William Rockefeller was out one day with her children. She wore a black gown embroidered in gold, with a large hat covered with a purple veil. Other prominent persons on the various days included General and Mrs. Frederick Dent Grant, Mr. Colgate Hoyt, Miss Annie Hoyt, General and Mrs. Nelson H. Henry, Miss Elizabeth Sloan, Mr. Munson Morris and Mr. Frank N. Doubleday.

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Miss Matilde Moisant, who recently smashed all previous altitude records for women

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"R. & T. Dollar Princess"

MORE beauty, style and intrinsic value were never combined with economy than is developed in the new dress silk fabric "R. & T. DOLLAR PRINCESS." It is 36 inches wide and sells for $1.00 the yard. It is made in 78 shades and is perfectly adapted for day and evening wear, and its shimmering brilliancy and beautiful draping quality give it the appearance of a silk of much higher cost. With "DOLLAR PRINCESS" an extra gown or two may be added to the wardrobe at little expense, yet with abundance of satisfaction. Sold in all good stores. Ask your dealer and look for name

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GENUINE R&T SILKS

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Either front lace or back lace styles

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A special design for each customer

Heretofore corsetieres have provided various models for different types of figure. The Spencer System of Designing provides a *special corset* for each customer.

You can readily see that a corset designed for your general type of figure but made to fit your lines, cannot correct irregularities or even preserve good lines so effectively as a Spencer Corset designed especially for your individual requirements.

The first care of our designers is to arrange proper support for both spine and abdomen. Without this support, a good figure is impossible.

Then, each line in the corset is arranged in harmony with all the others in a way that brings to graceful perfection the good lines of your figure and carefully subdues the irregular lines.

Our perfect method of designing enables us to *guarantee* that your Spencer Corset will retain its original shape *until worn out*. We charge no more than you pay for any good custom-made corset.

The Spencer Method is the most important innovation for years in the art of corseting. If you will call or write, we will gladly explain what our service means to you. Please ask for Folder C.

For the convenience of out-of-town patrons, we have branch sales parlors or resident fitters in most cities. Where not represented, we supply simple self-measuring directions and guarantee complete satisfaction or money refunded.

Spencer Corsetieres

13 West 38th Street New York

JUST OFF FIFTH AVENUE

The CORSET *of* TO-DAY

With the Greek "Strophium" as a Prototype, the Modern Corset has Evolved from an Instrument of Compression into a Means of Grace

NEVER before in the history of fashion has the corset been of such paramount importance as it is in the present paradoxically called "uncorseted effect," for not only must the corset perform its work with even greater and more fundamental results than ever before, but it must accomplish this without even so much as a suggestion of its presence; in short, it must be indispensable, reliable, and apparent only in results that would have been considered impossible a short time ago. There are many points in which up-to-date corset designing and fitting differ materially this season from that of any previous time. Indeed, wherever it is possible the hitherto unassailed province of the corset to mold and maintain the figure is subversed, and it is the wearer's own lines, poise, and motion that make use of the corset as a medium for their exploitation. This does not for an instant mean that the corset has lost favor or has become less of a factor in fashion, for, as has already been said, this article of feminine apparel has never before been of such paramount importance; it means simply that art and estheticism have invaded the field of the practical and created an undreamed-of ideal in the corset.

THE ORIGIN OF THE CORSET FOUND IN THE GREEK "STROPHIUM"

To understand the part that the corset has played in dress, it is necessary to go back to its origin, two thousand years ago, and to study the effect of the first record of which there is any reliable trace in the way of an appliance for the improvement of woman's figure and poise. Two thousand years ago the Greek *strophium*, or girdle, was invented as "a support for slaves compelled to hard labor." Its immediate effect in improving line and poise, and giving a graceful, willowy figure, caused it to be adopted by the Grecian aristocrats, and from that time onward some variation of this mechanical appliance for beautifying the figure was never absent from woman's dress.

IN MUSCULAR FREEDOM LIES THE SECRET OF GRACE

With the decadence of art and its ideal of female beauty the corset became merely an instrument of compression, but a glance at any of the immortal Greek figures will demonstrate the similarity of the new-style corset of to-day to its original of two thousand years ago, with its effect of untrammeled grace and elegance, and will emphasize the fact that the fundamental principles of the classic girdle were hygienic support and absolute freedom for the muscles of the upper and the lower portions of the body to work independently of each other. That is the secret of the uncorseted effect. It does not lie in suppleness or in the absence of boning, but in the fact of independent muscular freedom from above and below the waist-line. A glance at any descriptive chart of the muscles of the body will demonstrate this, and will show how nature has marked a clearly defined pathway along the waist-line, where she invites firm support, and also how the muscular systems of the upper and lower body work from the basis of this line. Notice how, in illustration of this, the dancer places her hands firmly at the waist-line, and then swings the upper and the lower muscles in opposite directions from that basis. This was the principle of the Greek *strophium* and the tightened girdle of the athletes, and because the uncorseted figure allowed this fundamental muscular freedom it was both graceful and beautiful. Grace and willowy lines and motion are merely a matter of perfect muscular health, elasticity, and full harmony of action.

THE OLD PRINCIPLES OF CORSET BUILDING INADEQUATE

Yet while the uncorseted figure was appropriate, harmonious and healthful in the garments and the environment of ancient Greece, and the *strophium* was amply sufficient for all needs, it would be indelicate and incongruous in the life of to-day. This fact was clearly recognized

(*Continued on page 84*)

No. 1.—A so-called foundation corset—a reliable design for general wear

No. 2.—An evening corset of flexible silk tricot designed for a tall, willowy figure

No. 3.—Model of hand-woven cotton tricot for a heavier figure

The "Oritania Coiffure"

The Hair-dress of the Season

Matching of Hair a Specialty

Mme. Fried has made a life study of matching hair, and guarantees to duplicate it in shade and quality.

Send a Lock of Your Hair,

and Mme. Fried will personally make for you the desired hairpiece, which cannot be distinguished from your own.

Hair will be sent anywhere by express with privilege of examination, to be paid for if satisfactory.

Paris has set the fashion centers of Europe agog in presenting the "Oritania Coiffure," which has met with instantaneous approval and adoption.

Mme. Fried has simplified the creating of the "Oritania" by introducing the "Stemless Psyche," which can be readily adjusted, and produces a beautiful outline.

The "Stemless Psyche"

for creating the "Oritania" is made on a frame that conforms to the head, of extra quality, soft, lustrous, wavy hair, ready for adjustment. To introduce this new creation, it will be offered at..... **$12.00**

The real value is $18.

The same in longer hair—**$15**—value $20.

Special price-concessions are being made on combination Psyche-knot and Loraine Curls, Chignon Curls, Transformations, Diana side-braids, Switches and other pieces.

Private Day-light rooms for showing Hair in natural colors. Hair arranged free of charge.

Manicuring, Facial Massage and Hair Treatment—Hair dressing, including marcel wave, 50c.

Catalogue N. V., illustrating fashionable coiffures, sent free.

Special department for mail orders.

Importer Creator Mme. FRIED Parlor Floor Take Elevator

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Set in Pointed Fox, combined with Arctic Fox, showing the new small muff

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FOUNDED 1723

Furs

COMBINATIONS of furs, light with dark, flat with long-haired, are seen in many of the year's best models. Seal, Mole and Broadtail are combined with Ermine, Beaver with Fox and Foxes of contrasting shades are used together.

Our Autumn exhibition includes Imported Models from leading French designers and conservative styles of the finest material and finish from our own workrooms.

Nineteen West 34th Street, New York

PARIS MONTREAL LONDON

THE *pure worsted* used in "MARINETTE" Knitted Coats gives them *"life"* and springiness. They *don't* get limp and "lumpy." They are everlastingly shape-keeping.

Marinette

The Aristocrat of Knitted Coats

Knit to shape—full-fashioned—elastic—hand-finished throughout—reinforced "block" shoulders and reinforced necks—rip- and ravel-proof buttonholes—"The Aristocrat of Knitted Coats," with a *"differentness"* that spells *distinction.*

Four hundred separate styles for men, women and children, retailing from $3 to $15 at all the best shops. Silk Coats, $20 to $75. Send a postcard for the name of a dealer near you and for our charming book F.

Marinette Knitting Mills
Marinette, Wisconsin

Fall 1911

The Schwartz Corset

A Creation of *Individuality*
Created *for the Individual*

EXTREME IDEAS never enter into the construction of The *Schwartz* Corset.

It is a studied creation—a combination of skilled workmanship and superb style. Mme. Schwartz fashions each model on the basic principle that a fine figure can only be developed by a corset suited to the needs of the individual. Hence The Schwartz Corset is endorsed by fastidious women for its attributes of true form and true style; to obtain these two essentials, comfort is never sacrificed.

MME. SCHWARTZ DIRECTS THE CONSTRUCTION AND FITTING OF EACH MODEL

A Feature:—
Riding, Exercising Misses' and Children's Corsets.

MME. S. Schwartz, Corsetiere
Number 12 WEST 39th ST., NEW YORK
Phone 4882 Murray Hill
Correspondence and Orders by Mail Invited

The CORSET *of* TO-DAY

(*Continued from page 82*)

and yet, so imperative was the call of the present figure for a medium that would admit of the expression of natural grace and motion, that the time-honored principles of corset building and fitting were suddenly found to be inadequate, and a new standard and method were imperatively called for. The corset must no longer be apparent, even in the slender waist or in tapering lines. Fashion elected to have the figure of a Greek vestal, but at the same time she had no idea of relinquishing the garments of her own day, and the apparently impossible command went forth to the corsetière, to mold the figure of grace in practical form for the fashion of to-day. The response to this edict came in the so-called "uncorseted effect," in which the lines and graceful, willowy motions of an uncorseted figure are made adaptable to the weight and the requirements of modern garments, making a silhouette both delicate and practical.

That this result was not easily attained, must be apparent. The French as usual rushed to extremes along two roads, creating a stiffly boned corset which reached to the knees and terminated an inch and a half above the waistline; and another style made of elastic webbing which covered the bust and terminated in tight *pantalons* at the knee.

No. 4.—Comfortable corset for the growing child

"LA CORSET PANTALON" THE NEWEST PARISIAN DEVELOPMENT

The tight-clinging models, worn without a vestige of an underskirt, called imperatively for a corset that would give a silhouette without a cross line from bust to knee, and Paris responded with *"la corset pantalon,"* a model that is exceedingly popular in France at the present moment. It is illustrated in sketch No. 6.

The upper portion of this corset is quite the same as in an ordinary model; it hooks in front and laces in the back. The lower portion, however, reaches almost to the knees and has two elastic bands which draw the *pantalons* closely together around the leg. This does away entirely with the line where the corset ends, a line difficult to obviate even in the best of models.

"La corset pantalon" is made of heavy silk or cotton mercerized material, and has but eight large bones—two in the front, two on each side and two in the back—thus allowing much freedom of motion, yet at the same time fitting snugly to the figure. The Parisienne declares it to be most comfortable and agreeable to wear. The Paris house selling this model claims that there is no other in France at all similar in design. The price in stock sizes is $12 for cotton; $20 for the heavy knitted silk. Made to order, the corsets cost $24 and $36 respectively.

The corset of to-day must be either injurious or it must be healthful; it cannot be neutral, for it lies directly over the vital organs, the nervous and muscular centers, of the body, and must either benefit or injure. The correctly made and correctly worn corset is not harmful. We are too prone to look upon the corset merely as a vehicle of fashion, but it is much more than that; it is the most important factor in woman's dress to-day, and as such should be taken seriously and its mission understood.

THE STOUT FIGURE DEMANDS SPECIAL SUPPORT

There is a large class of women who do not care for the uncorseted effect, and a still larger class who cannot indulge in the luxury of untrammeled muscles, for nature has overlaid them with an uncomfortable covering of flesh that must have continuous and unbroken support; for these the regulation corset is made in distinct and extremely effective models. A stout figure is unnatural and therefore cannot express itself naturally, and if the slender woman has achieved the triumph of corseting, so also has the stout woman in the designs especially created for her needs and in which the heaviest figure appears shapely and comfortable. The regular old foundation models are kept up to date by all first-class houses, as there will always be many who prefer the support of an entire corset.

HOW TO ADJUST THE CORSET CORRECTLY

Corsets of both classes have one feature in common—they must be correctly fitted and correctly put on. The fitting is most essential to the satisfactory wear and appearance of the corset and this devolves upon an expert corsetière is nearly always correctly done. Putting on a corset, however, although it is of paramount importance to comfort, health and appearance, is too often disregarded. If the corset is correctly adjusted, every line and curve is where it was designed to be; if it is not, it cannot accomplish its work properly. There is only one correct way of putting on a corset. First loosen the laces wide—five or six inches apart at least—then stand with the shoulders back, bearing full weight on the ball of the feet. This brings the body to correct poise. Put on the corset and fasten the lowest hook; then, breathing deeply, work it well down until you feel it around your waist-line, and fasten the front hooks. Pull in the laces at the waist-line and tighten them until about three inches apart; put the foot on a low chair and adjust and fasten the supporters; then tighten the laces until about an inch apart and, giving a sharp pull at the last, tie very firmly.

Thus adjusted, the corset encourages one to stand correctly, to breathe deeply, and to

(*Continued on page 122*)

No. 5.—Brassière of Cluny lace with removable bones and ribbon shoulder straps

No. 6.—"La corset pantalon," the latest Parisian device for grace of carriage

No. 7.—Dainty as a corset cover is the brassière in eyelet embroidery

Founded 1826

$425.

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Coats, Neckwear and Muffs

TWO EXCEPTIONALLY GOOD VALUES

Mole Coat, Ermine trimmed

$425.00

Also made in seal dyed Muskrat and Caracul.

Fine Persian Lamb Coat

52-inch length.

$325.00

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(Patent Pending)

New, simple method of fitting. Stitched and boned, finished with hooks and eyes; basted above the boned portion with ample allowance for letting out or taking up. Thus the first fitting saves half day's work. Ten minutes to baste and stitch upper parts, and you have perfect fitting *Waist Lining at less cost than it could be made for at home.*

Cut on new plan, based on waist measure, bust and shoulders adjustable. Order by exact waist measure.

Sizes: 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33.
Black, white and grey Percaline, $1.
White and Black Silk Corsica, $3.50.

Grean's Waist Linings are for sale

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Grean Shoulder Form and Pad Company
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UTICA Sheets and Pillow Cases

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THREE generations of particular housewives have graced their beds with Utica Sheets and Pillow Cases.

There is just pride in possessing beds made up with soft, snow-white Utica Sheets. There is great satisfaction in their long wear.

Our "Mohawk" Brand is a good sheet, not quite so heavy as "Utica."

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UTICA NEW YORK

This Label Guarantees the Quality.

THE UTICA STEAM COTTON MILLS UTICA N.Y. — 90 x 99 — UTICA SHEET — QUALITY GUARANTEED

Sold by leading stores everywhere.

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Chemists & Perfumers.
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ESTABLISHED 1821

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Bath Crystals

with the greatest confidence to all lovers of a fragrant, luxuriant bath.

The **Amami Bath Crystals** soften the hardest water, making it cleansing and refreshing, and give an exquisite fragrance to the skin. No toilet is complete without them. Sold in $1.00 and $2.50 size bottles.

Amami Extract. A perfume of wonderful fascination, distinguishing fragrance, and extreme permanency. In cut crystal bottle.....$2.50 and $5.00

Amami Face Powder. Renowned for its fine texture. In brown caskets..... 1.50

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Amami Talcum. An emollient toilet powder, both antiseptic and refreshing. In sprinkler cans ..... .30

A full line of Prichard & Constance perfumes and toilet accessories are on sale in

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And all high-class toilet counters.

Bijou sample of Amami Extract sent on receipt of 10c. in stamps.

ARTHUR J. MORISON
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43 W. 27th Street, New York City

NOBLESSE OBLIGE

[Under this title Vogue is now publishing a series of articles showing the various methods that women and men of social distinction employ in relieving the conditions under which the less fortunately placed, exist.]

WHAT with its nearly a century and a quarter of continuous service—founded in 1790—and the great extent and variety of its operations, the New York Dispensary is one of the most notable institutions, not alone of the metropolis, but of the country as well. And the roster of the medical practitioners who as presidents, trustees and attending physicians have served the community through the dispensary; and the list of the laity who have supported it financially, include the names of all the most prominent New York families—the de Peysters, Roosevelts, Astors, Livingstons and Beekmans.

The dispensary, therefore, has a distinction not shared by any similar institution, and in this connection it is interesting to note that neither its great age nor the social eminence of its founders and principal supporters has made it conservative in its methods of administration. The dispensary keeps abreast of the most progressive ways of coping with the complex problems of relieving the invalidism of the city's poor, in order to save them and the community from the demoralizing effects of pauperism.

THE EXTENSION OR "FOLLOW-UP" WORK

Its social service department, which promises, when fully established, to be of incalculable service in many ways to its thousands of beneficiaries, is the latest modern development. This "follow-up" work, as it is called, supplements and is vitally necessary to much of the regular dispensary service. Little good beyond very temporary relief can result from drug administration or surgery, if the patient needs, in addition, time and opportunity for proper convalescence and these are not provided.

As one form of social service, the dispensary cooperates with all efficiently managed private agencies for helping the handicapped, as well as with municipal departments, hospitals and sanitariums. By this means the duplication of relief work is avoided, and the sick poor, many of whom are foreigners, are spared the trouble of arranging for themselves the proper disposition of their cases. Some two hundred and twenty-two of the dispensary patients were sent to various hospitals in the course of a year, and many hundred others were benefited through such organizations as the Diet Kitchen Association and St. John's Guild. The social service department acts thus as a sort of relief clearing house for a certain percentage of its patients, besides which it undertakes also "follow-up" work through its own representatives.

There are visiting physicians, as well as visiting nurses, two medical practitioners being constantly engaged in this work of looking up those district patients who are too ill to attend the clinics. This year 3,810 were treated at their homes by the physicians, and there were in addition 3,822 district patients who went to the dispensary for consultations. The nurses conduct an incomparable educational work, as well as relieve an immense amount of suffering, thus supplementing the service rendered by the physician. So greatly needed are the administrations of the nurse in these circumstances that it is to be regretted that the resources of the dispensary admit of its employing only a few of them. The social service department also includes keeping an eye on all the influences that affect the moral as well as physical well-being of the district, some of the physicians serving on the Local Improvement Committee for the purpose of keeping the dispensary in touch with all agencies that seek to benefit or harm the residents of that particular community.

NEED OF CONVALESCENCE OPPORTUNITIES

An urgently needed extension of the dispensary's social service is provision of some kind for the care of convalescents. All opportunities of this class now existent in the city and State are overcrowded, and there are, besides, long lists of waiting patients who can never hope to have their return to health hastened by proper care and environment. A desirable provision would be a tent convalescent colony in New Jersey, where the dispensary patients could be easily and quickly sent. Thus their time of enforced idleness would be materially shortened. All efforts at this institution are bent toward restoring the worker to a normal condition, so that he or she can become self-helpful at the earliest moment consistent with restoration to health. This much-desired provision for convalescence is one of the most pressing needs of the institution, and one which would return the community a hundredfold for any money donated for it, as the partially recovered invalid cannot become productively valuable.

MANY THOUSANDS HELPED BY THE RELIEF WORK

The relief work of the physicians and nurses is limited to those living in the district, but as this is a very extensive one, there is considerable home population to be taken care of, in spite of the fact that many of the old tenements have of late years been converted by commercial and industrial interests into factories, warehouses and offices. Large numbers of workers are employed in these commercial buildings, and as the dispensary, among other offices, performs that of an emergency hospital, the territory offers abundant opportunity for extensive service. Some idea of the vast work done there can be deduced from such statistics for the year as a total of 125,366 treatments—16,117 of these being minor surgical operations. The patients that come to the clinics number about three hundred and fifty daily, and as the hours are from 9 A.M. until 3 P.M., it can readily be understood that the physicians (who, with only two or three exceptions, have no assistants) are overcrowded with work. A pressing need is for income sufficient to increase the number of physicians and to install at least two additional nurses. It is especially desirable to have a nurse for the Italian classes, so that the attending physician can give more personal attention to the cases among this class of foreigners.

DENTAL CLINIC INTRODUCED

An innovation in dispensary service is the dental clinic, where the teeth of thousands are cared for each year. The work is largely limited, at present, to the extraction of teeth, owing to the lack of proper electrical equipment. An electrically equipped room is greatly needed. It would aid very materially in forwarding other work of the departments, as the intention is to install "X-rays" and other modern electrical appliances.

After forty years' occupancy of the building at Centre and White Streets, this dispensary, in the autumn of 1909, moved into the building especially prepared for it at 145 Worth Street. On the ground floor of this two-story structure is a large waiting-room, having on either side small consultation and examination rooms; a well-stocked drug store being at the rear. The tiled floor and walls leave nothing to be desired in the way of sanitation. Into this room come the thousands who swarm every day to get the best medical advice and treatment for the exceedingly moderate sum of ten cents, a fee that is required of all who can pay it; the proportion of those who cannot afford even so small an outlay is about one in four. The prospective patients enter by a door immediately in front of the desk, where they are registered and from whence they are assigned to the proper department. Everything is reduced to the simplest terms and made as complete as the present resources of the

(Continued on page 92)

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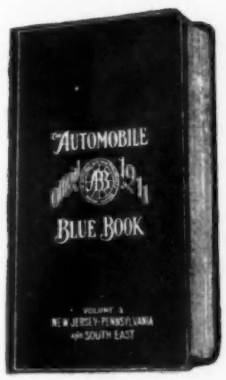

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WHAT THEY READ

THE COMMON LAW. By Robert W. Chambers. With Illustrations by Charles Dana Gibson. New York: D. Appleton & Co., $1.50.

THIS interesting partnership of Messrs. Chambers and Gibson seems to have determined the character of the former's undertaking in "The Common Law." Of course Mr. Chambers has an artistic past, which includes an attempt at painting, and no doubt he is at home in many studios of New York, and in the clubs and other haunts of local Bohemians, but Mr. Gibson's closer familiarity with all these things must have influenced the form and detail of the novel. As a matter of fact, novel it hardly is, but rather a combination of local sketches plus something of the polemical tract. The tale opens with a studio scene in which the painter's absolute artistic detachment is accentuated by the self-consciousness of a girl posing for the first time and asked to pose in "the altogether." There follow many scenes in the studios, and in the homes and resorts, of Bohemians and their imitators. No doubt some of the persons of the drama will be identified by those who know the town. One seems to be a man who narrowly escaped unpleasant notoriety at the time of a sensational homicide for which a youth from Pittsburg now languishes in a madhouse.

Mr. Chambers exemplifies his skill as a polemical tractarian in his account of the Five Minute Club, whose "devotées were the devotées of Richard Strauss, of Huysmans, of Manet, of Dégas, Rops, Louis Le Grand, Forian, Monticelli; its painters painted nakedness in footlight effects with blobs for faces and blue shadows where they were needed to conceal the defects of impudent drawing; its composers maundered with both ears spread wide for stray echoes of Salome; its sculptors, stupefied by Rodin, achieved sections of human anatomy protruding from lumps of clay and marble; its dramatists, drugged by Mallarme and Maeterlinck, dabbled in dullness, platitude and mediocre psychology; its writers wrote as bloodily, as squalidly, and as immodestly as they dared; its poets blubbered with Verlaine, spat with Aristide Bruant, or leered with the alcoholic muses of the Dead Rat."

Mr. Gibson's pictures suffer in the reduction necessary to fetch them within the compass of a page or less, and one realizes in looking at them that he remains essentially a cartoonist. The two-page pictures are more effective.

SECRETARY OF FRIVOLOUS AFFAIRS. By May Futrelle. Indianapolis: The Bobbs-Merrill Company, $1.25 net.

Boston, which had a deliciously intimate sense of acquiring self-knowledge as it read "The Chippendales" of Judge Grant, will hardly accept the more audacious, not to say more impudent, realism aimed at by Miss Futrelle by the trick of labeling her puppets with the names of conspicuous families of the Brahmin class—such as Codman, Higginson, Agassiz, and a few others. The chief merit of the book is its effect of having been done in high spirits. As to its sensational features, they are neither more nor less convincing than those of a thousand other current novels.

NONSENSE NOVELS. By Stephen Leacock. London: John Lane, The Bodley Head; New York: John Lane Company, $1.

Mr. Leacock explains that an earlier work of his was received with a tempered joy by British reviewers, who assumed that he was a crude person from the Far West, whereas he is really a professor of mostly solemn things at McGill University, Montreal. With the agreeable audacities of Thackeray's "Novels by Eminent Hands" before his eyes, Mr. Leacock surely showed courage in attempting this sort of parody. Two living Frenchmen do this sort of thing scandalously well, and the mode has tempted many. As to Mr. Leacock's performance, it is more successful as wit than as parody. The caricature is too broad for that delicate faithfulness to the original required of really good parody. Funny, however, audaciously funny, these things surely are. Conan Doyle is not very closely imitated in Maddened by Mystery, or The Defective Detective, but Mr. Leacock's bubbling humor is most entertaining in the gross caricature of the baronet and doctor. Half a dozen other current novelists are done in the same broad fashion, but as in the first mock story the value lies in the author's own wit, not in his powers as a parodist. As to the wit of these things, it is bounding and abounding rather than subtle; essentially American, even though the author is by residence a Canadian and occasionally pressing a bit hard upon the bounds of good taste. But it is entertaining, a thing to laugh at, and accept with gratitude.

MOTHER CAREY'S CHICKENS. By Kate Douglas Wiggin. Boston and New York: Houghton, Mifflin Company, $1.25 net.

Mother Carey was the widow of an American naval officer, and her chickens were her four children, just the kind of children that Mrs. Wiggin delights to draw and draws with essential truth. The adventures of the family after the captain's death are told with sympathetic charm and agreeable humor. Maine is the scene of the story. Alice Barber Stevens furnishes ten illustrations, most of them above even her own accustomed excellence.

RAINIER OF THE LAST FRONTIER. By John Marvin Dean. New York: Thomas Y. Crowell & Co., $1.20 net.

Rainier was a war correspondent who found the wanderlust too much for him and turned his back upon an alluring place in a Seattle newspaper office to go to Manila as a stowaway on board an army transport. It was his misfortune to excite the hatred of the villain, an army surgeon, and upon this incident turns all the rest of the story. The further adventures of Rainier take place in the Philippines, where he falls in with a representative of the Y. M. C. A., and has hairbreadth escapes in the course of encounters with the insurgents. The villain of the piece turns up at proper intervals, and of course seems likely to marry the girl with whom Rainier is in love. For downright and unmitigated villainy, indeed, the army doctor must be awarded the palm. Of course Rainier baffles him. The story is told with picturesque vigor and a good deal of humor, which saves its extravagancies from utter absurdity. It is doubtful whether any other tale of wild and heroic adventure makes quite so much of the Y. M. C. A.

THE DRIFT. By Marguerite Moores Marshall. New York and London, D. Appleton & Co., $1.10 net.

This is a story in the form of a woman's letters, and the intent of the author is to illustrate the new sexual morality preached with purity by some men and women, and touched with pruriency by most of those who embody it in fiction. One cannot help feeling that the man who should receive such letters, must, before long, find them deadly tedious. They would be enough to drive a faithless husband to the very thing that the lady of the letters takes so hard, and eventually forgives. One questions whether the dedication, "To the one for whom it was written," should be accepted as sincere, or as a bit of feigned realism.

THE AUTOBIOGRAPHY OF A WOMAN ALONE. New York and London: D. Appleton & Co., $1.25 net.

It is not difficult to accept as literally true the note to the effect that this book is not fiction, but genuine autobiography. There is nothing inherently improbable in most of the adventures related, nor is the character of the narrator, as revealed, other

(*Continued on page 90*)

Joseph

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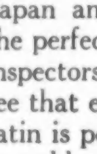

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WHAT THEY READ

(*Continued from page* 88)

than natural. She appears as a woman of sound heart, moderate intellectual gifts, always sufficient will, and defective breeding. Her trial marriage and the conclusions she draws from it constitute perhaps the most instructive episode of the book, though it is difficult to understand how she endured anyone quite so banal as Jim. Perhaps the triumph of the author's realism lies in the fact that she has placed scarcely a passably well-bred person in her book. If the pretense of autobiography is merely a pretense, this careful restraint as to the social culture of her people is the more remarkable.

A CHEVALIER OF OLD FRANCE: THE SONG OF ROLAND, TRANSLATED AND ADAPTED FROM OLD FRENCH TEXTS. BY JOHN HARRINGTON COX, A. M., PROFESSOR OF ENGLISH PHILOLOGY IN WEST VIRGINIA UNIVERSITY, AUTHOR OF LITERATURE IN THE COMMON SCHOOLS, KNIGHTHOOD IN GERM AND FLOWER. ILLUSTRATED. BOSTON: LITTLE, BROWN & COMPANY, $1.25 NET.

Professor Cox's condensed prose version of the famous old "Song of Roland" is specifically intended for boys and girls between the ages of 11 and 14. The language is sufficiently simple for the audience addressed, but is not puerile. The tale has genuine interest, and Professor Cox has done a service to literature in bringing it within reach of the young. In appearance the book is attractive by reason of its large, clear type and the whiteness of its paper. The few illustrations are pleasing, but it would have been a decent and gracious thing for the publishers to acknowledge the source from which they were taken. This book is the second volume in the Knighthood Series. Its predecessor, by the same author, deals with Beowulf and a knight of Arthur's court.

BOOKS OF VERSE

ONE must be an enthusiast of baseball to find the charm in "Right Off the Bat" (New York: G. W. Dillingham Company, 50 cents), the ballads of William F. Kirk, extremely popular in many newspapers, and probably better known to multitudes of Americans than Longfellow, Whittier, or the great poets of earlier times.

"The Dusk of the Gods (Gotterdammerung), A Dramatic Poem, by Richard Wagner, Freely Translated in Poetic Narrative Form" (New York: T. Y. Crowell, 75 cents) is another of Dr. Oliver Huckel's blank verse translations of the Wagnerian poems. A prose preface of about fifteen pages discusses the significance of the poem. Dr. Huckel's blank verse is not of the inspired sort, but it usually goes well enough upon its feet. The songs are in unrhymed trimeter. Uncredited photo-engraved pictures of excellent draftsmanship and composition illustrate the volume. Preceding volumes in the same series treat of Parsifal, The Rhine-gold, Tannhauser, Die Walkure, Lohengrin and Siegfried.

RECENT FICTION

HELEN DAWES BROWN'S "Orphans" (Houghton, Mifflin Company, $1.20 net) is a study of divorce in its effects upon the lives of children. The author has some good natural dialogue, some even better letters, and a vein of genuine humor, but the story can hardly be called interesting, and it rather suggests a disguised tract than a piece of fiction.

Very appropriately at this time appears "Monna Lisa" (T. Y. Crowell & Co., $1), a story purporting to be taken from a recovered manuscript of Leonardo da Vinci. The publishers explain that it is pure fiction and that the name Guglielmo Scala, appearing as that of the author, conceals "an American literary worker." The tale is the story of Leonardo's search for his ideal and his finding it in the lady whose portrait he painted, the very portrait recently stolen from the Louvre.

"The Silent Barrier," by Louis Tracy (New York: Edward J. Clode, $1.25 net), is a highly romantic novel dealing with the adventures of a young American engineer—of the kind that take Europe by storm in current sensational fiction. We first see Charles K. Spencer at his London hotel, where he appears an "alert, sinewy youngster, with the clean-cut features of a Greek statue, and the brilliant, deep-set, earnest eyes of one to whom thought and action are alike familiar." Who could doubt as to the outcome of rivalry, where a woman should be concerned, between such an American, and a mere British Hebrew "with the physique and bearing of a man athletic in youth but now over-indulgent," the too-rounded curves of whose fourth decade are minimized by the skill of his tailor?

Elinor Glyn's new story, "The Reason Why" (D. Appleton & Co., $1.30 net), will disappoint those who expect of her naught but fiction of a certain kind. The story turns upon the old theme of a marriage loveless upon one side, and the resultant misunderstandings not cleared up until the end of the book. It is a very glittering company of titled folk to which the tale introduces us, but they are not distinguished by any display of creative talent upon the part of the author.

Joseph Honor Coates gives us in "The Spirit of the Island" (Boston: Little, Brown & Co., $1.25 net) a tearfully sentimental little book, half story, half personal reflection and description, designed to convey the social and physical atmosphere of an island, presumably Martha's Vineyard. One reads it with the wish that its studiously maintained minor key might be disturbed by the intrusion of a few robust bass notes, in full tone.

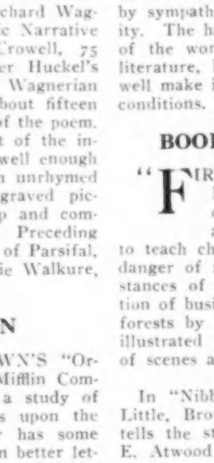
The "Carpet From Bagdad" (The Bobbs-Merrill Co., $1.25 net) is a characteristic romance, or more properly extravaganza, in Oriental setting by Harold McGrath, with highly colored illustrations by André Castaigne.

The late Owen Kildare left unfinished a story of slum life in New York, and as completed by his wife it is now given to the public by G. W. Dillingham Company under the title "Such a Woman." In this story the author attempts to set forth a method of reaching the submerged tenth by sympathetic appeal rather than by charity. The hard and somewhat crude realism of the work almost destroys its value as literature, but the truth of its detail may well make it useful to the student of social conditions.

BOOKS FOR THE YOUNG

"FIREBRANDS" (Boston: Little, Brown & Co., $1.25) is a series of stories by Frank E. Martin and George M. Davis, designed to teach children from eight to twelve the danger of meddling with fire. Typical instances of conduct leading to the destruction of business buildings, homes, barns and forests by fire are related, and the text is illustrated with direct photograph pictures of scenes at fires.

In "Nibbles Poppelty-Poppett" (Boston: Little, Brown & Co.), Edith B. Davidson tells the story of a mouse family. Clara E. Atwood furnishes amusing illustrations.



There is unusual pathos without sloppy sentiment, and humor without any straining for effect in "Marcia of the Little Home" (Appleton, $1.20 net), by Emily Calvin Blake, a simple tale of rather conventional plot, concerned with a family of children and their parents. The children, and especially Marcia, the eldest, keep the center of the stage most of the time, and pretty steadily retain the interest of the reader. The book is far above the average of current "juveniles."

"Tommy Tinker's Book" (Boston: Little, Brown & Company), by Mary Francis Blaisdell, is a volume in large, clear type for very young readers.

(*Continued on page* 92)

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The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

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A refreshing and medicinal face powder for beautifying the skin. It will not clog the glands or pores of the skin. Flesh and White. 50c. a box.

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A Thomas Cort Hand-Sewed Shoe, aside from its fashionable quality, is the most *economical* shoe you can buy.

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My pupils are among the most refined, intellectual women of America. They have *regained* health and good figures and learned how to **keep** well. Each has given me a few minutes a day in the privacy of her own room to following scientific, hygienic principles of health, prescribed to suit each individual's needs.

No Drugs—No Medicines

My work has grown in favor because results are quick, natural and permanent and because they are scientific and appeal to *common sense*.

Be Well—nothing short of **well.**

Radiate Health so that every one with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

Be Attractive—well groomed.

Improve Your Figure—in other words, **be at your best.** You wield a stronger influence for good, for education, for wholesome right living, if you are attractive and well, graceful and well poised—upright in body as well as in mind—and you are happier.

I want to help every woman to realize that her health lies, to a degree, in her own hands, and that she can reach her ideal in figure and poise.

Judge what **I can do** for you by what **I have done** for others.

I think I do not exaggerate when I say I have corrected more **Chronic Ailments** and built up and reduced more women during the past nine years than any ten physicians—the best physicians are my friends—their wives and daughters **are my pupils.**

I have **Reduced** about 25,000 women from 10 to 85 lbs. I have rounded out and **Increased the Weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

Won't you **join us?**—we will make you and the whole world better.

I have published a **free** booklet showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement of health and figure through natural means.

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OGILVIE

MODES

OPP. RITZ-CARLTON.

28 EAST 46TH ST. NEW YORK.

AS SEEN BY HIM

(*Continued from page 33*)

first marriage, and a sister of Mrs. Roger Minton; Miss Outerbridge, the daughter of Mr. and Mrs. E. W. Outerbridge; Miss Grace Henry; Miss Lois Hall; Miss Ruth Moller, the daughter of the Charles Moller, Jrs.; Miss Philbin, Miss Caramai Carroll, and so on through the scroll—a rosary of beautiful young girls.

A NEW KENTUCKY BELLE

At Newport, this summer, one of the reigning belles was Miss Tevis Camden, of Spring Hill, Kentucky. Charm and beauty are always inheritances in the Blue Grass region, and to an older generation, Mrs. Camden, Miss Camden's mother, will be remembered as another Kentucky belle, Miss Hart. Miss Tevis Camden had for hostess Mrs. James B. Haggin, of New York, who is also from Kentucky. The photograph reproduced on page 33 is wonderfully like Miss Camden, who is a perfect blonde. The artistic background of the picture suggests Arlrigh, the Haggin summer home at Newport. Miss Camden makes her début this winter in Louisville, and she will probably be in New York for part of the season.

THE DRAWING ROOM OF NEW YORK SOCIETY

The small dance—a misnomer perhaps—will be the favorite method of entertaining the buds of this season. With the exception of the Junior Cotillion, which will have its first meeting at Sherry's on December the fifth, there are only the two Cinderellas and the Saturday evening dances for the more conservative among these. At the first-named function, Mrs. Arthur M. Dodge will attend to all the arrangements, the choosing of the favors and other details. This is practically the "Drawing Room" of New York society, the evening on which the largest number of the débutantes are assembled together, and is an affair much anticipated by the "buds."

FAVORS NOW ARE SIMPLER THAN OF OLD

It is needless to say that more than one of the "small dances" will be a ball. But it is more *chic* to give a misnomer which suggests absolute exclusiveness, and which can be used to much advantage if one forgets to send a card to some sensitive person. Those who import and make favors, or "gifts or presents," as our English friends will call them, tell us that these are to be more or less elaborate; but, after all, the day of expensive offerings has passed. Cotillion favors of the costly kind have had their reign. Society expects a ball at the Astor mansion this winter, where a new hostess will preside over the ménage of this historic house.

WHAT THEY READ

(*Continued from page 90*)

The text is mainly monosyllabic. Florence E. Nosworthy's illustrations are well drawn and agreeably composed.

New volumes in Little, Brown & Company's Little People Everywhere series are "Martha in Holland" and "Hassan in Egypt," both by Etta B. McDonald and Julia Dalrymple.

LITERARY CHAT

NEW announcements of the Putnams include "The Leaves of the Tree," being biographical sketches of eminent men whose works constructively influenced the life and character of the author, Arthur Christopher Benson; "Star Lore of the Ages," by William Tyler Olcott; "Health for Young and Old," by A. T. Schofield, M. D.; "The Way With the Nerves," by Dr. Joseph Collins, and many additions to the popular "Ariel" booklets.

OBITUARY

CHARLES BATTELL LOOMIS, the American humorist, is dead at the age of fifty, after a long illness of cancer. Katharine Cecil Thurston, whose novel, "The Masquerader," first gave her popularity, and who later interested a large public with other stories distinguished for ingenious situations rather than for any higher merit, is dead after a literary career of considerably less than ten years. Henri Houssaye, a French soldier, son of the academician, Arsène Houssaye, and famous as a historian of Greece, of Gaul and of modern France, is dead at the age of 63. His wife was a Miss Ritter of California and New York City. Aaron Loring, of Boston, who died in the last week of September, was widely known as a publisher and as the keeper of a book store frequented by Emerson, Lowell, Matley, Longfellow, Wendell Phillips, and others of a famous group.

NOBLESSE OBLIGE

(*Continued from page 86*)

institution permit. There is a refreshing absence of red tape.

A typical group at the registry desk showed an Irishman with one eye bandaged, a Jewish child with a finger wrapped in a bit of cotton cloth, other children, American and Italian, with ear and eye troubles, two or three ill-nourished looking Syrian and Polish women. For six hours daily a steady stream of poor humanity files before this desk and is put in the way of receiving aid which could not be secured for so many in any other institution; for if these thousands of the submerged members of society were added to the throngs that already depend upon charitable institutions in time of illness, they would utterly demoralize, and in many instances break down, present facilities for the care of this class of dependents. The New York Dispensary draws its beneficiaries for indoor treatment from all parts of the city and the State, and even from neighboring states. During the year, 37,000 individual patients were received, examined and prescribed for, many of them undergoing minor operations. About forty nationalities were represented, the three leading ones being native and naturalized Americans, of whom there were 21,214; the Italians numbered 7,013, and the Russians 4,952. The dispensary is a life and health conservation plant of great potency, and it is performing a public service of the first importance in thus removing and modifying physical disabilities and reducing the number of the handicapped citizens of America.

The city does not help the dispensary financially. It has rather added to its burdens by depriving it of $6,000 annual income through the taking over, for subway purposes, of the Centre Street property. This property formerly yielded an income of $6,000 a year. Considering the great work done in the dispensary, the citizens of New York should give the institution adequate financial support.

The officers of the society are George L. Peabody, M.D., president; Wm. Foulke, vice-president; G. Beekman Hoppin, secretary; W. Emlen Roosevelt, treasurer; George Emlen Roosevelt, assistant treasurer. Among the trustees are Henry Lewis Morris, Frederic de Peyster Foster, Edward de Peyster Livingston, J. Frederic Tams and D. Bryson Delavan, M.D.

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offer a very attractive tea gown, as shown at right, of white satin, with a separate chiffon over-coat of any color chiffon and bugle trimming

Price $85

Also a negligee, like sketch at left, any color crepe-de-chine, lace and ribbon trimmed

Price $40

Fifth Ave., at 46th St., New York

Every Pair warranted to the wearer

No other Shield like it

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THE SHIELD SUPREME

WHILE there may be other Dress Shields that are odorless when you buy them, the OMO Shields are the only Dress Shields that are odorless when you WEAR them.

They contain no rubber, are cool, light, white, do not chafe, absolutely moisture proof and washable.

At all good stores or a sample pair sent for 25c. Our "Dress Shield Brieflet" sent free.

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FUR and FUR LINED COATS for MEN and WOMEN.

MUFFS and NECK PIECES, in all desirable FURS.

STERLING VALUES in select skins.

MOTOR HATS and BONNETS.

TOURING COATS for MEN and WOMEN. RAIN COATS, POLO COATS and TRAVELLING COATS.

FUR HATS, CAPS, ROBES, BOOTS and motoring accessories of every description.

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UNIFORMS ready for service and to order.

FIFTH AVE. & 34TH ST.
OPPOSITE THE WALDORF ASTORIA

In the dust of broom or brush a million deadly germs take flight—while in the smoke of a gun, a single missile flies.

It isn't *necessary* to have either broom or gun in your home, because the

Santo Vacuum Cleaner

insures your lungs and life against the dreadful risk of Scarlet Fever, Pneumonia, and other germ diseases. Dirt is bad, but dust is deadly, and by raising the dust, the broom raises the risks on your life.

The **"Santo"** sweeps your Carpets and Rugs and Draperies. It dusts your walls and window frames. It cleans your furniture, upholstering and bedding.

The **"Santo"** breathes into un-get-at-able places and lifts out dirt and dust; not merely the surface litter.

The **"Santo"** breathes in the dust from way down deep in the fabrics and cracks and deposits it in a dust bag, whence it may be taken and burned.

The **"Santo"** will last a lifetime and the Company gives a guarantee bond.

The **"Santo"** is the most substantial and thoroughly efficient of all Vacuum Cleaners. It is built under our own patents and pays royalty for basic patents.

The **"Santo" Duplex** is a STATIONARY Santo for installation in the cellar. It is the least expensive and most effective of all stationary vacuum cleaners.

The **"Santo"** is an ideal GIFT for the whole family. You cannot choose a better present for the health and comfort of all. Send for booklets, "The Dustless Home," and the "Santo Duplex Vacuum Cleaner."

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TAILOR-MADES
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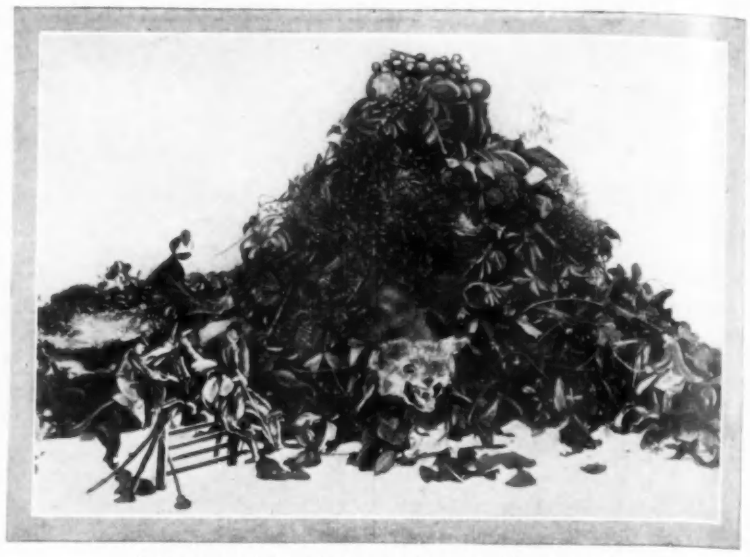


Centerpiece of the table at the hunt breakfast given by Mr. G. Howard Davison at Altamont Farm

A HUNT BREAKFAST

"A southerly wind, and a cloudy sky
Proclaim it a hunting morning,
Before the sun rises away we'll fly"—

SO runs the old song; but all hunt meets are not at the hour of dawn—seven in the morning is a popular meet hour, and many are as late as ten o'clock, and the going to covert at eleven. These also, as well as dawn, are English hours; and as fox hunting is really a national sport in England, it is quite safe to abide by all things English in customs relating to it. During the latter days of August and September, however, when there is some cub-hunting in England, the meet hour is usually near dawn, and a twelve- or fourteen-mile ride before eight o'clock is no unusual thing.

THE LAWN GIVES A SUITABLE SETTING FOR THE BREAKFAST

When the start is made very early, the breakfast is held after the hunt; but at a later meet, a buffet breakfast is often spread for the guests, either within the house or on the lawn, before riding to covert. As the occasion is always markedly informal, the lawn is by far the pleasanter place to serve the breakfast; for, even if the weather is a bit frosty, the open air is decidedly welcome and refreshing after a long, hard, cross-country ride.

THE DECORATIONS SHOULD BE RUSTIC IN EFFECT

The breakfast is always prepared with the idea of entertaining hearty appetites, whether the menu is to consist of cold foods or whether it will comprise a variety of hot dishes. The table decorations may be elaborate, but must be in harmony with the outdoor surroundings, and therefore rustic in the general effect. Flowers and fruits may be profusely used, but should not present the appearance of being too carefully arranged.

The accompanying photograph of the centerpiece at the hunt breakfast given by Mr. G. Howard Davison this past Labor Day, on the lawn of Altamont Farm, is an attractive example of appropriate floral decoration for the hunt breakfast.

THE UNIQUE CENTERPIECE OF THE HUNT BREAKFAST TABLE

This shows the head of a fox, killed the previous season and half hidden in vines—clematis, Virginia creeper, and boughs of pine—as though he were emerging from covert. Above the mass of foliage and bark is a large fruit dish filled with country fruits—apples, plums, grapes of several kinds, and pears. The dish itself is partly covered and connected with the flowery pyramid by sumach leaves. Twigs of mountain ash, bearing bright berries, and chestnuts in their green burrs, contrast well with the autumn tinge of the leaves. Around the outer edge races a pack of little papier-mâché hounds and horsemen, and a gay little papier-mâché fox scampers ahead. Sprays of leaves, and nuts in burrs, connect the fruit dishes on either side, and hardy garden flowers fill the vases.

Some time past, an English table at an outdoor breakfast was ornamented with corn and stalks, besides the flowers of the season. Another English lady who directed the decoration of her tables, used capsicums on the vines for this occasion, and a scarlet damask cloth. She piled her fruits directly on the cloth, not even using plates under them. A very beautiful and easily obtained decoration in the autumn season is of grape vines bearing the fruit in full clusters. The dishes about the table are covered with the leaves.

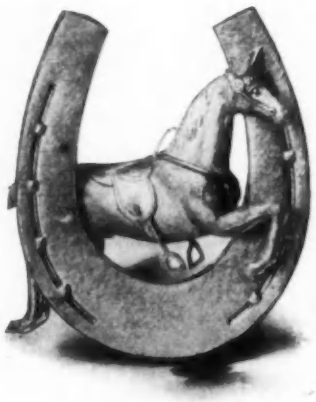
SUITABLE EATABLES FOR THE HUNT BREAKFAST

It has already been stated that the hunt breakfast itself is a very hearty meal, consisting mostly of meats, breads and wines, but the following cold dishes are quite correct and appropriate for the buffet service, and the accompanying menu for a course service.

For the buffet service: Fruits; boiled whole salmon and lobster sauce; partridge; ham, with aspic jelly; pigeon pie; venison; roast beef; spiced veal; tongue; oyster salad; sweet-bread salad; Russian salad; sandwiches of at least four kinds; minced ham and olives; anchovy and lettuce; duck; plover; cheese; milk; coffee; wines and ale.

The Russian salad suggested above is made in the following way: Dice equal portions of beets, well-boiled asparagus tips, carrots, cauliflower, French beans, boiled celery and other vegetables, and smoked salmon or tongue. The dressing to this appetite-whetting dish is of mayonnaise.

(*Continued on page 96*)



A souvenir suggesting good fortune in following the hounds

"Likly" Overnight Bag

A short-trip bag for business men, with moisture-proof pockets for all ordinary toilet accessories.

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"LIKLY" BAGGAGE

Good dealers everywhere sell it—and have sold it for sixty-seven years — because they know it is honestly made by the most skilled workers and will give the greatest satisfaction to their customers.

"Likly" Baggage has maintained its supremacy year after year because its makers have never failed to assert their mastercraftsmanship in the quality of their work—a quality that has met the most strict requirements of the experienced traveler and the seeker of the best in everything.

If your dealer cannot supply you, write to us—*the oldest wholesale makers of baggage in America*—for catalogues and the name of your nearest dealer.

"Likly" White Star Cabin Wardrobe
For Men and Women
Will carry 4 men's suits and overcoat or 6 to 8 gowns, and sufficient accessories for a week-end or Trans-Atlantic trip.

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A WIDE range of styles — the choice of fabrics especially extensive — promptness and the best workmanship make dissatisfaction impossible.

OUR goods are universally admitted to be of superior style, fit, finish and workmanship. Booklet A mailed on request.

PATENTED
This very unique model shows a hip confiner, built high enough to protect the waist-line. In this way the very fashionable effect of being uncorseted is obtained, while the flesh below the waist-line is held in a firm but supple casement. Price $8.00 up.

This model is made of rubber webbing. Its flexibility insures one of perfect ease and comfort. It is worn by many professional dancers and artists, where graceful pose and movements cannot be confined. The bust line is low. Price $25.00 up.

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Most Costly Perfume Sold in America

The true fragrance of fresh-cut **lilacs.** An odor of exquisite refinement—lasting, illusive, undiluted with spirits. Better worth its price to a woman of taste than any of the alcoholic perfumes of commerce.

Seven odors can now be had at your dealer's—Lilac, Rose, Violet, Lily of the Valley, Narcissus, Heliotrope and Wistaria, in dainty cut-glass Phial and dropper, as illustrated. Price, $1.50 to $7.50. Inquire for

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A zestful, appetizing relish with the true tomato flavor

Keeps After It Is Opened

Made with scrupulous care by skillful chefs, in spotless kitchens from the solid meat of juicy, red ripe tomatoes picked at the moment of their perfection, combined with just the right proportion of rich, pure spices. No artificial flavoring or coloring.

Contains only those ingredients recognized and endorsed by the U. S. Government.

All products bearing our name are equally wholesome and delicious. Insist on our label when you buy Soups, Jams, Jellies, Preserves, Canned Fruits, Vegetables and Meats.

"Original Menus" is a handsomely illustrated little book — hints for quick, easy, delightful meals. Write for it today.

Curtice Brothers Co.

Rochester, N. Y.

Horse and rider as they "take a fence" on the hunt breakfast table

A HUNT BREAKFAST

(*Continued from page 94*)

EXCELLENT MENU FOR A HEARTY BREAKFAST

The following menu is to be served in courses:

Grape fruit
Roast lobster
Sweetbreads with mushroom sauce
Ham
Sweet potatoes—Southern style
Roast pig
Corn oysters Apple sauce
Roast beef Rabbit pie
Yorkshire pudding
Chestnut soufflé with whipped cream
Cheese
Milk Coffee Wines Ale

Of the many guests who come to the meet not all ride to hounds. Some follow the chase in motors or traps and go along the road as far as they can—a most animated and jovial party. The "mask," head of the fox, "pads," the feet of the fox, and the most coveted trophy of all—the "brush," or tail—are divided among the ladies who follow the hounds and are "in at the death." The flesh of the fox is usually left to the dogs.

THE ETIQUETTE OF THE CHASE

There is a good adage which reminds the hunter not to dress better than he can ride, but the hunting costumes are governed largely by an unwritten code.

Some people ride to hunt, and some hunt to ride, but the Master of Foxhounds, who is host of the occasion, must have true knowledge of the sport, and the wise guest will follow his slightest suggestion. The Master of Foxhounds receives his guests where he pleases, within or without doors, but if within, a friend is delegated to receive on the lawn, so that hospitality is well assured, and informality, the keynote of the hour, generally expressed.

OPEN HOUSE FOR THE GUESTS

The stables are open to visitors who care to saunter through them. The rules of the occasion put no limit whatever on the number of guests invited as riding members, or to the number who follow along the road in their own conveyances. The start is always made promptly. The hounds are not brought from their kennels until the time to be off. The number of dogs is from forty to one hundred and twenty. At the sound of the horn they are off, in full cry. The hunt breakfast may be followed in the evening by a hunt dinner and ball. A favorite toast at the dinner is "Fox Hunting," usually proposed by the Master of Foxhounds.

PAPER BAG COOKERY

A NOTABLE feature of this age of invention is that problems of domestic comfort and economy, once so slighted, are now receiving careful attention, and practical results of the effort along these lines are shown in the marvelous cold and heat retaining bottle and the fireless cooker, and now comes paper bag cookery.

Paper bag cookery, the latest device to further the artistry of the cuisine, is set forth in the book of that title by Monsieur Soyer, chef at Brooks's Club, London, and a famous chef who has served the greatest English hostesses, among whom may be mentioned the Duchess of Newcastle and Lady Naylor-Leland.

KNOWN TO THE ENGLISH AND RUSSIAN HOSPITALS

The principles of paper bag cookery have been known to the hospitals of England and Russia for eight years or more, where, especially in Russia, they have been utilized in the preparation of food for invalids, but it is due to the painstaking efforts of M. Soyer that the method has been perfected and made practical for the use of the modern housewife.

The principles are not only extremely simple, but there is a cleanliness about the system which recommends it to modern hygienic-loving households, and which will create a new atmosphere in the kitchen.

METHOD SUPERIOR TO BOILING OR BAKING

The food to be cooked is to be placed in a specially made paper bag, which is then carefully closed and set on a gridiron or broiler in the oven. The open bars permit an even circulation of heat around the bag. By this device the food is evenly cooked and is rendered deliciously tender, and through the confining of the juices and aroma, none of the flavor is lost. This commends itself to one's judgment as a great improvement on the method of boiling, which extracts the nutritious qualities;

(*Continued on page 116*)

The little papier-maché fox used in the mock chase

A hound who plays a part in the miniature hunt

Cordova Hand Bag Style No. 2 Renaissance Motif. Equipt with Combined Card Case and Purse.

Cordova Hand Bags

are dainty, distinctive, artistic, different. The designs are all hand-worked. Your monogram may be modeled into the leather with wonderfully unique effect. Words fail to describe the exquisite soft color blendings. The process is a secret; the result a soft richness equal to a painter's masterpiece. Patena shades, *i. e.*, skillfully blended bronze and green, unless otherwise ordered.

We make over 1,000 regular articles, and to order almost anything which may properly be executed in leather. Each piece is an enduring heirloom if it bears this imprint

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If your jeweler, stationer, art or other high grade store cannot supply Cordova Leather Goods, write us for booklet and prices.

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All orders or inquiries receive my personal and prompt attention. No charge for consultation and services. Correspondence invited. References furnished.

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Exclusive Silk Hosiery at
Waltman's Silk Hosiery Shop

From many new lines, of particular interest to Vogue readers are:

No. 96C. **Sheer,** black, with dainty hand-embroidered clock at $2.00 pair.

No. 46C. **White,** with hand-embroidered **black clock,** at $3.00 pair. Very stylish.

No. 97. Plain black, **very heavy,** at $2.75 pair, ($32.00 dozen pairs;) the **very finest pure silk hose made.** Any pair of No. 97 proving unsatisfactory as to wear will be replaced.

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FOR BAGS AND CHAINS, Canvases, Gold Threads, Cross Stitch Materials, Tapestry, Silks and Wools, Lace Braids

EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1890

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By appointment to H.M King George V

THE "AQUASCUTUM" COAT

Insist on seeing the "AQUASCUTUM" label in your coat.

The LIGHTEST ALL-WOOL WATERPROOF MADE

Perfect freedom, absolute protection against all weathers. The most comfortable coat ever produced.

The "Aquascutum" Royal Motor Coat, lined detachable leather or fleece.

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The "Aquascutum" Dress Coverall for town and evening wear, superior to an Inverness.

The soft tones and beautiful colorings, the distinctive and distinguished designs and the hygienic perfection of "AQUASCUTUM" coats are appreciated by everyone who has worn them.

SILK-LINED COATS and COVERALLS for TOWN and EVENING wear a specialty.

The "Aquascutum" Loxton Coat. Made in a variety of exclusive designs and colorings.

The "Aquascutum" Guards Coat. A smart and becoming new model.

The "Aquascutum" Banff Coat. Indispensable for travelling.

An UNEQUALLED selection of MOTORING, TRAVELLING, SPORTING and STEAMER coats suitable for all climates and all purposes ready for immediate wear

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FASHION DESCRIPTIONS

Reverse views of the three lovely models shown on page 63

PAGE 22

LEFT FIGURE.—This rather striking wrap is of biscuit-colored cloth, embroidered in large peacocks in the Favrile-glass tones of green, blue and gold. The narrow revers of Torchon lace are lined with finer lace. The long tassel is of iridescent beads, and the large ornament holds a garnet. Champagne satin lines the wrap.

MIDDLE FIGURE.—The material of this evening gown is a soft satin in banana color. The shoulder lapels are of Venise lace. Old-rose chiffon, outlined in gold beads, forms the Grecian border on a background of cream chiffon. The cameos are in gold-brown and white, and the tassels are of gold bead fringe.

RIGHT FIGURE.—This gown is of gold satin. The white net tunic is beaded with silver stars and edged with silver bead fringe. Tiny pink chiffon roses with green chiffon leaves border the décolleté and the apron front.

PAGE 23

LEFT FIGURE.—Dinner gown of black thread-run lace over satin, which is trimmed with dull gold lace and wide black velvet ribbon. A medallion of mother-of-pearl and rhinestones fastens the white girdle.

MIDDLE FIGURE.—Corinthe blue crêpe de Chine forms the body material for this overdress of taupe crêpe de Chine. The bodice and narrow front panel are embroidered in dull gold and Corinthe blue. The collar and undersleeves are of cream lace. Moleskin finishes the sleeves and forms the V-shaped band on the skirt.

RIGHT FIGURE.—This three-piece suit is of gray and black striped velveteen. Gray chiffon is used for the upper part of the bodice and sleeves, while the lower part of the bodice, and the back panel of the skirt, are made of gray faille-ravissante. The little jacket is of heavy cream lace. The coat (see back view—the right-hand figure at the top of page 102) is of velveteen, with gray faille-ravissante collar and cuffs. Embroidered buttons complete the dress and coat.

Reverse view of model No. 2 on page 50

PAGE 30

LEFT FIGURE.—Lovely Paquin model developed in white charmeuse and lined with peach-blow météore. The under-drop is of white charmeuse veiled with shirred pink chiffon encircled with a twenty-inch band of point Venise, finished at the bottom with a band of sable. The drapery is of the white charmeuse showing the lining of peach-blow météore. The bodice, draped with point Venise, has a wide girdle of cerise taffeta embroidered with silver thread, pearl bugles, crystal and jet stones.

MIDDLE FIGURE.—Evening gown which Beer appropriately names the "Venus," of white satin heavily embroidered with silver. The white chiffon which drapes the bodice is covered with rhinestones, as is also the butterfly bow of Mechlin lace at the girdle front. The long, pointed train is cleverly draped to the left side, where the skirt is slashed to show the double chiffon underskirt.

RIGHT FIGURE.—Smart Décoll model made of dark-blue cheviot featuring a one-piece tailor costume with double collar and cuffs of white ratine overlapping purple. The gown is trimmed with wide black silk braid and small black satin buttons.

PAGE 34

LEFT FIGURE.—The broad stole and muff pictured are made of sable bands mounted on hunter's green satin. The satin has a golden sheen and is veiled by sheer black chiffon. The stole measures two yards in length, and is finished with deep fringe which is taupe colored.

MIDDLE FIGURE.—This luxurious evening wrap is of unspotted ermine. The edge of the broad cape-like collar, the cuffs, and the outlining border band are trimmed in tiny black tails.

RIGHT FIGURE.—This long, collarless wrap is completely made of moleskin. The bias bands are novel. These and the cuffs

(*Continued on page 100*)

Reverse views of models Nos. 1, 3, 4 and 5 shown on page 50

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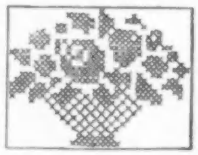

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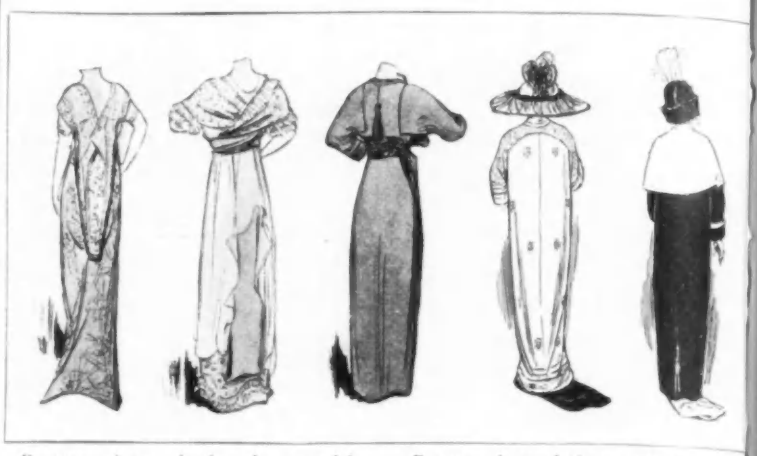
FASHION DESCRIPTIONS

(*Continued from page 98*)



Reverse views of the three models shown on page 60

Reverse views of the models shown on page 46

of the garment are designed from narrow fur strips in a Grecian border. The furrier has even been clever enough to follow the season's vogue in fringe by bordering the band with a fur ball fringe.

PAGE 35

UPPER LEFT FIGURE.—The material of this exquisite evening gown is a brocade designed in large flowers of blue, green and gold. The deep bertha caught to the front of the bodice is made of crystal-spangled cream net.

UPPER MIDDLE FIGURE. — Back view of the above gown. The cascade of lace falling from the shoulders to the end of the extremely pointed train is the distinctive note of this charming model.

UPPER RIGHT FIGURE. — Black net is hung over this cloth of gold evening gown. The bodice is of black net, veiling flesh-colored net, and is embroidered in strass and smoked pearls. Heavy gold lace forms the side panels. The front panel is of black net embroidered in strass. The long sash is of old-gold satin, and is weighted with a crystal tassel. Skunk fur edges the kimono sleeves and skirt.

Front view of the right figure, page 42

LOWER LEFT FIGURE.—This model is of gray chiffon hung over cloth of silver. The bodice and sleeves are of silver lace, and wide silver insertion, edged with mink, is used on the skirt. Rhinestone buckles are used on either side of the front panel, and brilliants outline the hem.

LOWER RIGHT FIGURE.—The wide yoke and sleeves of this gown are of black velvet. White chiffon over white satin forms the body of the gown, and velvet is again used for the two scant flounces, which are slashed at the left side, showing an underskirt of white chiffon. White plaited net frills the neck and sleeves. A quaint white satin rosette finishes the belt, and a similar rosette appears on the underskirt at the slashed opening. The handsome set of hat, muff, and bag shown in the illustration are of Australian opossum and rich gold brocade.

PAGE 36

LEFT FIGURE.—A wrap of black velvet entirely covered with English eyelet embroidery, and lined with black chiffon. The collar is of skunk. The large, white velvet hat is faced with black and trimmed with black aigrettes. Cut-to-measure pattern; price, $3.

MIDDLE FIGURE.—The folds of this black satin wrap are caught in a novel way. Point de Venise lace finishes the flat band around the edge. The mauve tulle crown of the black velvet hat is encircled by a flat band trimming of white ostrich. Cut-to-measure pattern; price, $3.

RIGHT FIGURE.—Citron-colored soft satin gown with cream net lace. White tulle finishes the V in the bodice and the edges of the sleeves. The circular plaited collar is of citron-colored tulle. The odd hat is of white felt with plaited tulle ruffles, and is finished by a band and bow of black taffeta ribbon. Cut-to-measure pattern; price, $3.

PAGE 37

LEFT FIGURE.—A house gown of the period of the Second Empire. White chiffon and lace compose the under gown, which is trimmed on the yoke and the skirt flounces with embroidery of chiffon and silk roses. Apple-green taffeta ribbon bow-knots, and roses of chiffon and silk, in pastel colorings, embroider the coat. The neck opens in a V in the back, and is finished with a hanging ornament of green and gold.

MIDDLE FIGURE.—Another house gown of the same historical period has an ivory chiffon undergown trimmed at the bottom with a broad band of lace. The bodice, too, is of lace, and has a soft satin girdle. A coat of vivid orange chiffon covers the underslip. A modified Egyptian motif in sulphur blue silk is embroidered along the edge and sleeves of this oddly cut coat.

RIGHT FIGURE.—Extremely simple house

(*Continued on page 102*)

Reverse views of the three Redfern models shown on page 22

Reverse views of the two right hand figures shown on page 21

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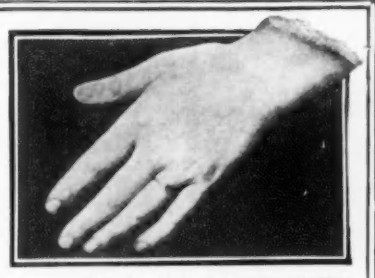

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FASHION DESCRIPTIONS

(*Continued from page* 100)

Reverse views of the models shown on page 58

Reverse views of left and right figures, page 23

gown of soft white crêpe de soie, plaited. Silk fringe edges the sleeves and hem and follows the lines of waist and décolleté. White ribbon bows decorate each sleeve. Vogue patterns of these models, cut to measure; price, $4 each.

PAGE 38

LEFT FIGURE.—This street costume is designed in gobelin-blue ratine. Cream flannel with blue and green stripes is used for the upper sleeves, the narrow skirt panel and the hem border. The sleeves are unusual—the flannel upper sleeve being slightly gathered into the dropped armhole. A heavy lace collar touched with black satin finishes the edge of the yoke. The bullet buttons are in blue and green.

MIDDLE FIGURE.—An afternoon wrap of black and white wool corduroy. The facing is of black velvet bordered with chinchilla fur. The same fur forms the deep border at the bottom. The wrap is cut with a long yoke and shoulder extending part way down the sleeve.

RIGHT FIGURE.—Dignified simple model in white satin. The bodice is of white net embroidered in strass and pearls, and lined with flesh-colored chiffon. The three-inch band forming the girdle, and the hanging sash, are entirely made of strass and dark blue stones in leaf design. The court train lined with night-blue chiffon is edged with brilliant strass, and has an overdrape of chiffon, one end of which is brought over the shoulder and weighted with a pearl tassel. A large blue velvet rose is worn at one side.

PAGE 41

UPPER LEFT FIGURE.—This artistic gown is designed in embroidered chiffon and Cluny lace, and hung over an ivory satin drop. Two long, narrow, heavily embroidered bands hang from the shoulders in the back, crossing below the waist-line.

LOWER LEFT FIGURE.—Another view of the gown described above. A large cameo catches the gathers of the chiffon at the front. Silver fringe finishes the hem, and edges the satin overdrop.

UPPER RIGHT FIGURE.—An afternoon gown in prunelle charmeuse. The overdress is folded back in a new manner. Prunelle-colored braid ornaments trim the blouse and skirt. A bow of ruby velvet touches the collar and belt, and ruby again appears in the shading of the feathers on the black velvet Georgette hat.

LOWER RIGHT FIGURE.—Salmon pink chiffon, embroidered in crystal and silver, veils this salmon pink satin evening gown. The tasseled cord hanging from the belt, and the graduated crystal fringe at the hem, are effective. The jewelry shown on this model is from Tecla.

Reverse view of middle figure, page 23

PAGE 43

LEFT FIGURE.—This evening gown is of pale yellow satin, with a crystal embroidered cream net overdrape. The narrow belt and front panel are designed in royal purple velvet.

MIDDLE AND RIGHT FIGURES.—Dinner gown of black satin hung with long lines of jet trimming. White chiffon is used in the creation of the effective sleeve, and it also borders the décolleté. The right figure shows the manner in which the wide panel of Venise lace has been parted at each side of the train. Tecla jewels are worn by the model.

PAGE 46

LEFT FIGURE.—A winter cloak of sealskin. The cape and cuffs are of royal ermine. Three bows ornamented with ermine head and tails are used for the fastening. The hat is a Russian toque of seal, and the Oriental-looking cabochon at the front holds a bunch of uncurled, natural-colored osprey.

RIGHT FIGURE.—This gold-brocaded, rose velvet evening wrap has a deep yoke of heavy gold lace over rose satin. Ermine trims the collar, cuffs and hem border. The rose-colored cord at the front is held by gold ornaments. The large hat is of silk beaver in taupe color. Quantities of

(*Continued on page* 104)

Reverse views of the gowns and wrap on page 61. *The blouse is designed to be worn with the coat costume illustrated in the middle figure*

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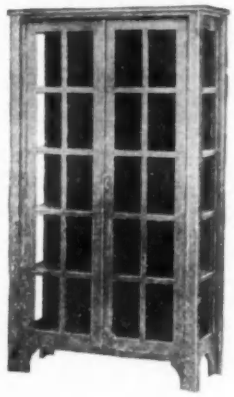

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FASHION DESCRIPTIONS

(Continued from page 102)

black osprey are arranged around the crown, and rise in a high cluster on the left side.

PAGE 54

LEFT FIGURE.—Black velvet afternoon gown embroidered in purple and gold, and trimmed with cream Lierre lace and black buttons. The sash on the side is of black satin, and the ends are finished with gold fringe. The lace-hung sleeves are odd.

MIDDLE FIGURE.—This evening wrap is of black and white reversible plush, the white side being folded back to form the deep cuffs, the broad revers ending in a tassel, and the stole. The latter is quite a practical arrangement.

RIGHT FIGURE.—A dinner gown developed in black chiffon over white satin. Wide gold lace and black velvet bands trim this robe, and the bodice is adorned with black and silver bugles.

PAGE 58

LEFT FIGURE.—This is a three-piece costume in black broadcloth. (For back view of coat see page 102.) The vest and sleeves are of blue chiffon veiled in black, and the sleeveless blouse and skirt yoke are of Copenhagen blue agaric, heavily embroidered with silver tissue, old silver and Turkish yellow. The fastening at the left side is decorated with large silver balls. A motif of the embroidery borders each side of the new twelve-inch slit in the skirt. The cutaway coat slopes to a long point in the back, and has a large circular collar of black satin.

MIDDLE FIGURE.—The foundation of this evening wrap is of black satin, and it is veiled with gold-embroidered black chiffon over white chiffon. The long, narrow panel is made of the black satin, and the fur collar is of skunk. The latter is cut square in the back and like a shawl collar in front. The wrap is fastened at the left side, below the waist-line.

RIGHT FIGURE.—Black velvet calling costume. Two thicknesses of chiffon, black veiling flesh color, form the bodice, and the frill is of cream Chantilly lace. The little coat has a large draped collar of the same lace, fastened at the front by a knot of heavy silver cord. The two tabliers of lace, edged with small black velvet buttons, are a novelty.

PAGE 60

LEFT FIGURE.—Street costume of night-blue velvet with embroidered cuffs worked in purple, and braided in gold. Wide black silk braid trims the side fastening and the girdle with its long ends. The soft collar and tiny vest are of white crêpe de Chine.

MIDDLE FIGURE.—Blue net and lace, embroidered in gold and rhinestones, hang over the body material of this gown, which is of blue and gold brocade. A heavily embroidered trimming piece covers the lower part of the bodice, and the net composes the upper yoke and sleeves.

RIGHT FIGURE.—This theatre frock is of cream chiffon over light blue satin. Chiffon ruffles form a bertha, and narrower ruffles edge the deep cream lace border of the skirt. A drapery of the cream lace forms the bodice, which is finished by a girdle of blue satin. Satin flowers in shades of wistaria and old rose, with sage-green leaves, add a novel touch at the center of the bodice, and on the skirt.

PAGE 61

LEFT FIGURE.—Black chiffon wrap over white satin with a deep border hem of black velvet. The lace is of gold, bordered by a narrow gold fringe. A band of sable forms a rolling collar, and extends down to the bottom of the coat. The lining is of rose satin.

MIDDLE FIGURE.—Black velvet two-piece garment trimmed with wide black silk braid and black tassels. The waist, which is shown at the foot of page 102, is trimmed with fine lace and black tucked chiffon.

RIGHT FIGURE.—Simply cut black velvet gown over a red satin petticoat, which shows in the front. The yoke is of red chiffon. Waist and sleeves are embroidered in red and light blue silk. The girdle is of black satin, and the loops and buttons on the back of the skirt are in black.

MUSIC

(Continued from page 114)

twist the Sherman law can be stretched to encompass the Milan "music trust," they will be brought to time.

One Italian opera has been promised without fail, by Herr Dippel. It is "The Jewels of the Madonna," a tragic opera by the composer of "The Secret of Suzanne," Wolf-Ferrari. The première of this opera will be on New Year's Day. The New York appearances of the Chicago-Philadelphia Grand Opera Company will be on February 6th, 13th, 20th, 27th; and March 6th and 13th. Mary Garden's long-promised "Carmen" will be the first performance.

Riccardo Martin's opportunity last season, due to the enforced retirement of Enrico Caruso, was so amply improved that his status with the Metropolitan company, even upon the return of Caruso, will not be impaired. He will be recognized henceforward as a tenor of the first rank, alternating with Caruso in the Italian operas, and creating some important new rôles in the French. His work in the Puccini operas has been held to be of the finest, due to his rare combination of romantic youth with mature capabilities. He will not be excelled as *Rudolfo*, in "La Bohème," unless by some happy miracle Allessandro Bonci returns to sing the rôle, and not even Bonci can equal him as *Cavaradossi*, in "La Tosca."

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Another view of the gown on the middle figure, page 51

Another view of the coat shown on the left figure, page 51

Another view of the gown at the right, page 31

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S O C I E T Y

New York

DIED

Barnes.—At 6 East 65th Street, on September 28th, Kora F. Barnes, aged 53.

Bell.—On September 28th, at the residence of her brother-in-law, Mr. John Slade, Babylon, L. I., Mary Huntington Bell, daughter of the late Mr. Samuel Peters Bell.

Churchill. — On September 20th, at Dinard, France, Richard Randolph Cuyler Churchill, son of the late Lieutenant Richard Cuyler Churchill, U. S. A., and Josephine Young (Mrs. William G. Birney), in the 34th year of his age.

Corning.—At Summit, N. J., September 27th, George M. Corning, in the 56th year of his age.

Crane.—On September 30th at Saratoga Springs, in the 76th year of his age, Jonathan H. Crane, husband of Elizabeth Durkee Crane.

Ellis.—On September 27th, at 33 Fifth Avenue, Susan Fitzgerald Bennett, wife of Mr. Herman Ellis.

Hinchman.—At Newport, R. I., September 22nd, William Henry Hinchman, aged 83 years.

Lyon.—In Morristown, N. J., September 29th, William Roscoe Lyon, aged 75 years.

Manierre.—At his residence, New York, on October 1st, Alfred Lee, son of the late Mr. Benjamin F. Manierre.

Walsh.—At his home in Morristown, N. J., on October 2nd, Robert Corea Walsh, aged 56 years.

ENGAGED

von Beylandt-Nichols. — Countess von Beylandt, daughter of Count von Beylandt, of Holland, to Mr. John Donaldson Nichols, of New York, son of the Rev. and Mrs. Harry P. Nichols.

Burden-Dows.—Miss Gwendolyn Burden, youngest daughter of Mr. and Mrs. I. Townsend Burden, to Mr. David Dows, of New York, son of the late Mr. David Dows, Jr.

Crocker-Kelly.—Miss Charlotte Barton Crocker, daughter of Mrs. Alvah Crocker, of Fitchburg, Mass., to Mr. Shaun Kelly, of New York, son of the late Mr. Edmond Kelly.

Henderson-Swan.—Miss Natalie Henderson, daughter of the late Charles R. Henderson, of New York, to Mr. Joseph H. Swan, of Albany, N. Y.

Meyer-Weeks. — Miss Mary Quintard Meyer, daughter of Mr. and Mrs. Charles B. Meyer, to Mr. Percy Shelton Weeks, son of Mr. and Mrs. Charles R. Weeks, of New York.

Putnam-Dethier.—Miss Avis Putnam, daughter of Mr. and Mrs. Irving Putnam, to Mr. Edouard Dethier.

Roediger-Knauth.—Miss Gabriele Roediger, daughter of Mr. and Mrs. C. W. Roediger, of Halle, Germany, to Mr. Theodor W. Knauth, eldest son of Mrs. Percival Knauth, of New York.

Sahler-Merriam. — Miss Florence L. Sahler, daughter of Mrs. D. DuBois Sahler, to Mr. Alfred Brooks Merriam.

WEDDINGS

Durant-Pendergast.—In the Ladies' Annex of the Metropolitan Club, October 18th, Mr. Lawrence T. Durant and Miss Adelaide J. Pendergast, daughter of Mr. J. Lynch Pendergast.

Farmer-Morrison.—In the Church of the Messiah, October 26th, Mr. Allen B. Farmer, of Boston, Mass., and Miss Natalie Morrison, daughter of Mr. and Mrs. David M. Morrison, of New York.

Haynes-Covington.—On October 7th, Mr. Hasbrouck Haynes, son of Mr. and Mrs. D. Oliphant Haynes, of New York, and Miss Louise Covington, daughter of Mr. and Mrs. Milton C. Covington, of Richmond, Ky.

Lawrence-Swan.—On September 26th, at the American Embassy, Paris, France, Mr. Richard Lawrence, of New York, son of Mr. and Mrs. James Lawrence, and Miss Lois Swan, daughter of Mr. and Mrs. Joseph R. Swan, of New York.

Marshall-Pardee. — In St. Michael's Church, Naugatuck, Conn., September 30th, Mr. Robert D. Marshall and Miss Marie Pardee, daughter of the Rev. and Mrs. Charles L. Pardee.

Martin-Crosby.—In St. George's Church, Flushing, L. I., September 29th, Mr. Charles Blythe Martin, of Dundee, Scotland, and Miss Mary Floyd Crosby, youngest daughter of Mrs. Allen H. Crosby, of New York.

Page-Tuckermann.—In All Saints' Church, Brookline, Mass., October 2nd, Mr. Ralph Walter Page, eldest son of Mr. and Mrs. Walter Hines Page, of New York, and Miss Leila Haywood Tuckermann, daughter of Mr. and Mrs. J. William Tuckermann, of Brookline, Mass.

Reed-Myers.—On October 14th, at the home of the bride's parents, Hempstead, L. I., Mr. Latham Ralston Reed, and Miss Annie Myers, daughter of Mr. and Mrs. Charles Myers.

Richardson-Strong.—At Saranac Lake, October 10th, Mr. C. Tiffany Richardson and Miss Alice Everard Strong, daughter of Mrs. William Everard Strong.

Rutherford-Smyth.—At the home of the bride's parents, October 21st, Mr. Alexander H. Rutherford and Miss Helen B. Smyth, daughter of Mr. and Mrs. Sidney Lanier Smyth.

Schwab-Clark.—On September 30th, at Norwalk, Conn., Mr. Gustav Schwab, Jr., and Miss Alice Requa Clark, daughter of the late Mr. Cyrus Clark.

Shaffer-Clapp.—In Trinity Church, Lime Rock, Conn., on Saturday, October 14th, Mr. Newton Melman Shaffer, Jr., of New York, and Miss Marjorie Clapp, daughter of Mrs. Howard Saxtone Clapp, of New York.

Strebeigh-Waring. — On October 11th, Mr. Robert L. Strebeigh and Miss Katherine B. Waring.

Touchard-Holmes. — In South Church, October 11th, Mr. Gustave F. Touchard, Jr., and Miss Emeline Holmes, daughter of Mr. and Mrs. Jabish Holmes.

Washburn-Thompson.—On October 24th, Mr. Harold C. Washburn and Miss Rosalie Thompson, daughter of Mr. William W. Thompson.

WEDDING TO COME

Sherman-Camoys.—Miss Mildred Sherman, daughter of Mr. and Mrs. William Watts Sherman, to Lord Camoys, of England, at the town house of the bride's parents, on December 5th.

RECEPTIONS, DINNERS, DANCES, ETC.

Annual Autumn Ball, Tuxedo, November 3rd.

Annual Ball, October 27th, Tuxedo Club House, Tuxedo Park.

Chisolm, Mrs. B. Ogden. — For Miss Dorothy Chisolm, dance, Sherry's, January 26th, 1912.

Cram, Miss Charlotte.—Daughter of the late Mr. and Mrs. Harry S. Cram, début during the season.

Gilbert, Mrs. Cass.—Luncheon; Sherry's, December 4th.

Gilbert, Miss Julia S.—Daughter of Mrs. Cass Gilbert, début; during the season.

Harkness, Mrs. Edward S. — Dance; Sherry's, February 16th, 1912.

(*Continued on page 108*)

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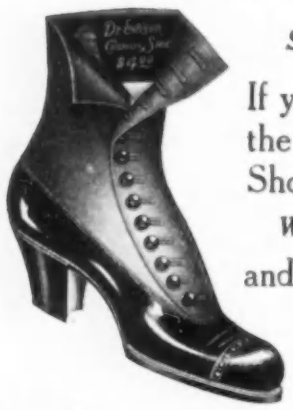

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S O C I E T Y

(Continued from page 106)

Ingersoll, Miss Justine.—Daughter of of Mrs. Robert Taylor Varnum, débutante tea, December 1st.

Johnson, Mrs. Henry Meyer.—Débutante dance for her daughter, Miss Louisa Johnson, December 2nd.

Kendall, Miss Elizabeth S.—Daughter of Mrs. William Armstrong, début; during the season.

Manice, Mrs. William.—Dance, for Miss Sarah Remsen Manice, January 12th, 1912.

Morris, Miss Jean.—Daughter of Mrs. L. Cass Ledyard, début; during the season.

Outerbridge, Miss Ethel.—Daughter of Mr. and Mrs. Eugene H. Outerbridge, début; December 7th.

Prentice, Miss Eleanor Sheldon.—Daughter of Mr. William S. P. Prentice, début; during the season.

Proctor, Mrs. William Ross.—Débutante dance for her daughter, Miss Vouletti T. Proctor, December 27th.

Sabin, Mrs. Charles D.—Dance for Miss Elizabeth Sabin, December 22nd.

The Cinderella Dances. — Sherry's, December 7th and January 25th.

The May Class.—Delmonico's, on Thursday evenings, November 23rd, December 21st, 1911; January 18th, February 8th, 1912.

The Three Dances.—At the Plaza, November 24th, December 28th, 1911; January 18th, February 13, and April 9th, 1912.

Thompson, Mrs. J. Todhunter.—For her daughter, Miss Elizabeth R. Thompson, débutante dance, December 28th.

Townsend, Mrs. J. Allen. — Débutante tea for her daughter, Miss Adeline Townsend, December 2nd.

Warren, Mrs. Schuyler. — Débutante dance for her daughter, Miss Hope Warren, December 26th.

Weeks, Miss Marjorie C.—Daughter of Mr. and Mrs. Herbert A. Weeks, début; during the season.

Atlanta

ENGAGED

Payne-Smith.—Miss Laura Hill Payne, daughter of Mrs. John Carroll Payne, to Mr. Alexander Wyly Smith, Jr.

Stewart-Selden. — Miss Estelle Stewart, daughter of Mrs. Caroline Robinson Stewart, of Atlanta, Ga., to Mr. George Kearsley Selden.

WEDDING

Bell-Hammond.—On October 4th, Mr. S. Inman Bell to Miss Elinor Hammond.

Augusta

ENGAGED

Fargo-Wingfield.—Miss Grace Fargo to Mr. Robert Wingfield.

Hull-Kaminer.—Miss Mary Hull to Mr. Earle Kaminer, of Columbia.

Baltimore

ENGAGED

Carter-Tabb.—Miss Nina Dulany Carter, daughter of Mr. and Mrs. Welby Carter, to Mr. John Mackenzie Tabb, son of Mr. and Mrs. J. Prosser Tabb.

WEDDING

Rogers-Owings.—At St. John's Church, October 5th, Mr. Reuben Darsey Rogers to Miss Nellie Polk Owings, daughter of Mrs. John Hammond Owings.

Boston

ENGAGED

Baxter-Burrage. — Miss Katherine Baxter, daughter of Mr. and Mrs. George White Baxter, to Mr. Russell Burrage, of Boston.

Crocker-Wight.—Miss Margaret Crocker, daughter of Mr. and Mrs. George Glover Crocker, to Mr. Delano Wight.

WEDDINGS

Bolles-Lincoln.—On October 4th, Mr. Matthew Bolles to Miss Serita Lincoln.

Bowditch-Pearmain.—On September 21st, at Framingham, Mr. Manfred Bowditch to Miss Margaret Pearmain, daughter of Mr. and Mrs. Sumner B. Pearmain.

WEDDING TO COME

Morrison-Farmer. — On October 26th, Miss Natalie Morrison, daughter of Mr. and Mrs. David M. Morrison, of New York, to Mr. Allen B. Farmer, of Boston.

Buffalo

WEDDING

McNair-Linthicum. — On October 14th, Mr. Eben O. McNair, Jr., to Miss Eda Linthicum, daughter of Mr. and Mrs. Charles C. Linthicum.

Cincinnati

WEDDINGS

Campbell-Egan.—On October 4th, at the bride's home, Mr. Valentine Benson Campbell, of McLeansboro, Ill., to Miss Virginia Egan, daughter of Mr. and Mrs. Thomas P. Egan.

Wyeth-Lawson. — At Bar Harbor, Mr. Nathan Corwith Wyeth to Miss Dorothy Lawson.

Denver

ENGAGED

Scott-Howbert. — On September 29th, Miss Mary Scott to Mr. William Howbert.

Scott-Lansing.—On September 29th, Miss Alice Scott to Mr. Charles Lansing.

Milwaukee

WEDDING TO COME

Vose-Peck. — On November 1st, Miss Evelyn B. Vose, daughter of Mr. and Mrs. Hamilton Vose, of Milwaukee, to Mr. Spaulding Peck, son of Mr. and Mrs. Ferdinand Peck, of Chicago.

Minneapolis

ENGAGED

Moulton-Van Dyke. — Miss Katherine Moulton, daughter of Mr. and Mrs. E. H. Moulton, to Mr. Henry Seward Van Dyke, of Los Angeles, Cal.

WEDDING

Gooch-Pryor.—On October 14th, at St. Mark's Episcopal Church, Mr. Walter Henry Gooch to Miss Marion Georgia Pryor, daughter of Mr. and Mrs. Luman Clinton Pryor.

New Orleans

DIED

Lanaux. — On Friday, September 25th, 1911, Denis Lanaux.

ENGAGED

Barnwell-Phelps.—Miss Harriett Kinloch Barnwell, daughter of Mr. and Mrs. Joseph W. Barnwell, of Charleston, S. C., to Mr. Esmond Phelps, son of Mr. and Mrs. Ashton Phelps.

Woodward-Blosser.—Miss Eleanor Woodward, daughter of Mr. and Mrs. William Woodward, to Mr. Clarence Blosser, of Atlanta, Ga.

WEDDINGS

Kennedy-Richardson.—On October 18th, at the St. Louis Cathedral, Mr. Gerald Stephen Kennedy, to Miss Aline Genevieve, daughter of Mr. and Mrs. Thomas R. Richardson.

Levy-Isaacs.—On October 18th, at Touro Synagogue, Mr. Max Levy to Miss Louise Isaacs, daughter of Mrs. Marks Isaacs.

(Continued on page 112)

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A cleansing fluid and paste for polishing in each package. Large size 25 Cents.

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Bust of Bishop Potter, by Frances Grimes, recently unveiled at Grace Church

A R T

Frances Grimes, Pupil of St. Gaudens, Completes Important Work—New Color Reproduction Invented in England

THE marble representation of Bishop Potter which was unveiled at the Potter Memorial Services at Grace Church, and which is now an honored commemoration there, has been pronounced by artists and laymen alike to be one of the most delicately poetic, sympathetic and impressive pieces of sculpture produced by any modern American artist. It is the work of Frances Grimes, assistant to St. Gaudens at Cornish during his lifetime, and one of his most ambitious pupils. Miss Grimes has a studio in MacDougal Alley, from which have come many of the most remarkable and distinctive reliefs and portrait heads to be found in this country.

A relief rarely charming, by virtue of its inherent artistic value no less than its clever portraiture, is that of Arthur Whiting, known for his work with the Kneisel Quartette. This head is much like the medallion of George Sterling, which, when it was presented several years ago, stirred the whole artistic world to admiration. Mr. Sterling, it will be remembered, is the author of "The Wine of Wizardy," which set Ambrose Bierce with his back to the wall, fighting single handed for recognition of this strange young poet.

Three bas-reliefs made by Miss Grimes for Mr. Joseph Parsons, of Connecticut, were so delighting to the members of Mr. Parsons' family that she was given a commission to model a fountain for their great country place. This fountain has been the surpassing joy of MacDougal Alley, from its crudest beginnings to its recent completement.

MISS GRIMES A FAVORITE PUPIL OF ST. GAUDENS

While Miss Grimes assisted St. Gaudens in Cornish, learning there the craftsmanship which later she has been able to blend with an unusual individuality of style, she worked on some of the most important pieces which were to bear the name of the great sculptor. She and James R. Frazer were the two pupils in whom St. Gaudens reposed his greatest confidence. Miss Grimes preceded her work at Cornish by years of study in Paris.

The bust of Bishop Potter pictured here was on private view in "the Alley" for several weeks before its installation in Grace Church, and by this means it had the careful inspection and honest criticism of the leading sculptors of the city. By these it was declared to be of the utmost importance, a bust strongly, cleanly modeled, a portrait sympathetically achieved.

NEW PROCESS OF REPRODUCTION

A NEW process for reproducing the masterpieces of painting owned by the national galleries has received widespread commendation. The results have been all but revolutionary. They are called "painting proofs," obtained by photographing upon canvas, so that the proofs retain the composition, color value, texture and tone of the original.

The process was perfected in England last year, and has since been put into the hands of selected agents here and abroad. These agents are able to put on the market exact copies of the great masterpieces, identical as to size and color. The first series is of seven paintings, beginning with Sir Joshua Reynolds' "Age of Innocence." They include "A Group of Infants" from the Hofmuseum, Vienna, by Peter Paul Rubens; Raphael's "Madonna of the Chair," in the Pitti Palace, Florence; "The Ford," by Claude Lorrain, at the Louvre, in Paris; "Portrait of the Artist," by Velasquez, at the Uffizzi Gallery, Florence; Holbein's "Erasmus," at the Louvre; and Rembrandt's "Portrait of an Old Woman," at the Hermitage Gallery, St. Petersburg.

REYNOLDS' "AGE OF INNOCENCE" NOW ON MARKET

"The Age of Innocence" was the first to be completed and submitted to the directors of art museums, leaders of educational movements, and prime movers in the cause of art. Ardent testimonials of its value were received from William M. R. French, director of the Art Institute of Chicago; Cornelia B. Sage, director of the Buffalo Fine Arts Academy, and Henry Turner Bailey, editor of the School Arts Book and noted lecturer and authority on art subjects.

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are sent by mail for home use when desired. Excellent facilities for the prompt shipment of all orders received by mail have been provided for out-of-town patrons. A new booklet describes all preparations. In writing for it, please ask for edition 2-L.

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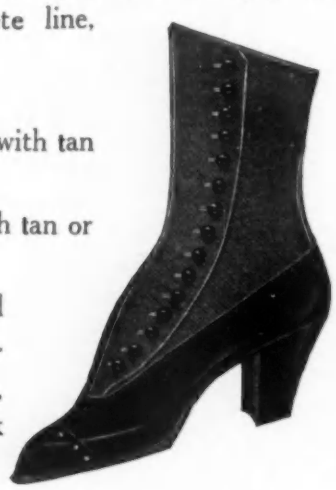

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Tan calf, Button and Lace, with tan ooze tops.

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Evening "	**21.50**	
Waists	**3.50**	

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S O C I E T Y

(*Continued from page 108*)

Penn-Chalaron.—On October 19th, at the residence of the bride's uncle, Mr. Stephen Chalaron, Mr. David Bagley Penn to Miss Celine Chalaron.

Warner-Pierce. — On October 10th, at Grace Church, Mr. Ralph Melville Warner, of Canton, O., to Miss Fannie Brickell Pierce, daughter of Mr. and Mrs. James A. Pierce.

Philadelphia

WEDDING

Kelsey-Rodd.—On October 4th, Dr. J. S. Kelsey, Jr., to Miss Mary Herron Rodd, daughter of Mr. and Mrs. Thomas Rodd.

Pittsburg

ENGAGED

McDowell-Schoyer.—Miss Mary McDowell, daughter of Mrs. N. M. McDowell, to Mr. Robert Farmer Schoyer, son of the late S. Schoyer, Jr.

WEDDING TO COME

Arundel-Barber.—On December 2nd, at Trinity Church, Miss Edith Arundel to Mr. John Kemble Barber.

Raleigh

WEDDINGS

Daniel-Moring. — On October 4th, Mr. Horace Vattell Daniel to Miss Minnie Moring, daughter of Mr. and Mrs. F. O. Moring.

Rose-Lacy. — On October 11th, Mr. Charles Grandison Rose to Miss Irene Lacy, daughter of Hon. B. R. Lacy, State Treasurer.

Tillinghast-Wetmore.—On October 17th, Mr. John Baker Tillinghast, of Fayetteville, to Miss Annie Troy Wetmore, of Greensboro, daughter of Mrs. William Hall Wetmore.

St. Paul

DIED

Stowell.—At Hotel Somerset, New York City, September 28th, Emelyn Averill Stowell, wife of Mr. W. H. H. Stowell and daughter of the late General John T. Averill, of St. Paul.

WEDDING TO COME

Clapp-Adams.—On November 8th, Miss Ella Clapp, daughter of Senator and Mrs. Moses E. Clapp, of St. Paul, to Dr. Roy Adams, of Washington, D. C.

San Francisco

ENGAGED

Derby-Bergin. — Miss Winona Derby, daughter of Mrs. Richard Derby, to Lieutenant Bergin, United States Army.

Kreutzmann-Hillefeld.—Miss Etta Kreutzmann, daughter of Dr. and Mrs. H. J. Kreutzmann, to Mr. Otto Hillefeld, son of Dr. and Mrs. A. Hillefeld, of Hanover, Germany.

Rosenthal-Newman. — Miss Jane Rosenthal to Mr. S. J. Newman.

Washington

ENGAGED

Beebe-Smith. — Miss Bettiebel Beebe, daughter of Mr. and Mrs. William H. Beebe, to Mr. Edward Page Smith, son of Mr. and Mrs. Amos R. Smith.

Kirk-Ruddock. — Miss Margaret Kirk, daughter of the late James A. Kirk, to Mr. Albert Billings Ruddock, of New York.

WEDDINGS

Blagden-Hopkins. — On October 7th, at the Thompson Memorial Chapel, at Williamstown, Mass., Mr. Crawford Blagden, of New York, to Miss Mary Hopkins, daughter of Mr. and Mrs. Archibald Hopkins, of Washington.

Edwards-Hooper.—Dr. Martin Edwards, of Shanghai, China, to Miss Ethel Hooper, daughter of Dr. and Mrs. Henry Hooper.

Pietsch-Palmer.—On September 30th, Mr. Charles Francis Pietsch, of Baltimore, Md. to Miss Lillian Frances Palmer.

Calendar of Sports

DOG SHOWS

Nov. 1st-2nd.—Norfolk-Portsmouth Kennel Association.

Nov. 7th.—Bulldog Club of America, New York.

Nov. 9th-12th.—San Antonio Kennel Club, San Antonio, Texas.

Dec. 1st-2nd.—Toy Spaniel Club of America, New York City.

GOLF

Nov. 4th.—Bogey Handicap, Dyker Meadow Golf Club.

Nov. 4th. — Baltusrol Golf Club, second round match play for Miller cup.

Nov. 4th.—The Oakland Golf Club, President's cup. Semi-final round of Vice-President's cup.

HOW TO READ SHAKESPEARE

(*Continued from page 72*)

changed ideals and altered language of a period three hundred years or more from the hight of Shakespeare's active career have interposed a cloud between his text and his readers of to-day, but the cloud is seldom opaque, and beneath a patient gaze it becomes for the most part a diaphanous and sometimes even a beautifying medium.

DO NOT ATTEMPT THE CHRONOLOGICAL ORDER OF PLAYS

If it is a mistake for the reader of the kind here considered to burden himself with a paraphernalia of notes, it is equally a mistake for him to attempt the reading of the plays in what has been more or less accurately conjectured to be their chronological order. The reading of the plays in that order may well be reserved for the time when the reader has been naturally led to the study of Shakespeare's development as a dramatic author. Most readers essentially unacquainted with the plays of Shakespeare may perhaps wisely begin by reading the great historical plays or the great tragedies of domestic life. The former are both interesting and beautiful, the latter are high and moving, while the great comedies have the light elusiveness of his spirit in its playful moods, making them difficult at first reading. The lesser plays of all three varieties have grave defects characteristic of his collaborators, and of his own earlier style likely to repel the unaccustomed reader.

THE TASTE AND TEMPERAMENT OF THE READER THE BEST GUIDE TO SELECTION

Such a reader who has read with pleasure, let us say, three or four of the great histories, and as many of the great tragedies, may wisely begin on the great comedies, though in the choice of the order in which the plays are to be read, every reader should be guided by his own taste and temperament. A reader with a strong taste for comedy might find "Henry IV" an excellent introduction to the systematic reading of Shakespeare for pleasure, while another with a feeling for the tragic power of a great human story, might find "Othello" better for a beginning, and a lover of exquisite poetry might take the keenest pleasure in "The Tempest," even at a first reading. Of course there is something to be said for the wisdom of beginning with the plays oftenest represented upon the stage, and that consideration might justify choosing, at first, one of the following: "The Merchant of Venice," "As You Like It," or "Much Ado About Nothing," though even the most popular of these plays presents for the beginner the characteristic difficulties of the comedies.

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74

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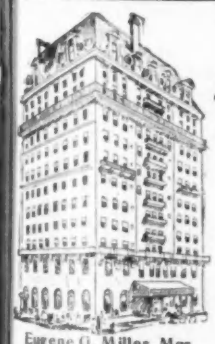

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Photograph by Aimé Dupont

Mme. Nordica began her concert tour in September

M U S I C

Andrew Dippel Announces a Season Without Italian Opera Unless Riccordis Relent

MME. LILLIAN NORDICA was the first of the operatic stars to start the concert season, with an elaborate and peculiarly fitting programme of her favorite operatic arias. Her first appearance was at Keokuk. Her assistants were Myron Whitney, basso, of Washington, and Romayne Simmons, accompanist. The duo from "Le Nozze di Figaro" was sung by Mme. Nordica and Mr. Whitney, and was finished in a tumult of applause. Scarcely less in favor, though considerably more familiar to concert-goers, was Schumann's "Die Nussbaum." The diva's fondness for Schubert's "Erlking" has placed it among the favored in her repertoire, which includes Weber's "En Arvil," Vidal's "Ariette," two Japanese songs by Wakefield Cadman and three or more of the impressionistic songs of Debussy. Of the latter, "Mandoline" has, of course, its honored place.

For use in the present tour, which extends to the Pacific coast and lasts until engagements here recall Mme. Nordica to appearances with the symphony orchestras, there are several English songs.

The spacious Mormon Tabernacle in Salt Lake City, which holds ten thousand persons, and boasts the most marvellous acoustics in the world, was the scene of Mme. Nordica's greatest triumph.

There she had as her guest of honor President Taft, with whom the singer has for many years enjoyed the closest friendship, whose journey through the West intercepted the diva's on October 5th.

The Canadian concerts, and those in British Columbia, will terminate her engagements till after the symphony season closes. Mme. Nordica travels in her own private car, the "Isolde," which, because of the all but uncharted country through which she will travel, has been equipped with provision against famine, exposure and exile.

On her return to New York she will sing with the Philharmonic orchestra, and in Boston with the Boston Symphony orchestra.

Andreas Dippel, issuing with one hand a defi of Riccordi and company, the music publishers in Milan, who, he claims, are discriminating unjustly "in restraint of trade" against his use of Italian opera; and with the other holding forth promises of a particularly brilliant season of French and German opera, makes his plans for the Chicago season of grand opera scarcely less enticing than operatic. Herr Dippel says that he will not give the Puccini operas, nor, for that matter, any Italian opera controlled by the Riccordi publishers, unless they will allow him their use for a less royalty than is paid by the Metropolitan. He goes on to show that the Aborn Opera Company is allowed to use the copyrighted Italian operas for a greatly reduced royalty, in consideration of the small admission charges made by these managers. He asks that, in view of the fact that the Chicago company can not possibly be as prosperous as that in New York, and therefore cannot pay exorbitant royalties and make any profit at all, the Riccordi publishers grant him a lessening of this expense. He even goes so far as to threaten suit against them, under the Sherman Anti-Trust law. He has already carried his difficulties to the Attorney General, and if by any conceivable

Riccardo Martin will sing romantic rôles at Metropolitan

(Continued on page 104)

You Can Weigh Less — or More—Have Better Health — Improve Your Figure

I WILL guarantee that by devoting but fifteen minutes daily to my system you can weigh what Nature intended you should, or more wonderful still, reduce or build up any parts of your figure that may be burdened with surplus flesh, or undeveloped—this because my system can be centered upon your hips, waist, limbs—in fact, any part you wish built up or reduced.

My system makes for a figure perfectly proportioned throughout—a full rounded neck, shapely shoulders, arms and limbs, a fine fresh complexion, a good carriage with bodily poise and grace of movement.

You Can Have Improved Health

My system tends to stimulate, reorganize and regenerate your entire body, restoring the lost physiological balance necessary to renewed health. You will find your digestive system taking care of your food, transforming it into good, rich blood.

My system will strengthen your lungs, your heart and the other vital organs, helping you to withstand all weaknesses and disorders.

It will generate a high degree of vital force and develop greater nervous vigor.

My latest book, "The Body Beautiful," should be read by every woman. I will send it FREE. It has been declared by thousands to be the most original, unique and fascinating book ever written upon a subject of the deepest and most vital concern to every woman. It explodes the fallacy that lack of beauty or of health cannot be avoided, and points out many other truths in reference to building health, vitality and all-round physical perfection. In this book I have explained how and why woman should be VIGOROUS and HEALTHY and why she can and should be ATTRACTIVE.

It is not a matter of birth, for I was weak, puny and sadly deformed in childhood. I have overcome all of my weaknesses and deformities by my own natural, drugless methods. Millions of people have personally seen in me a living demonstration of my unique system of health, culture and body building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality, or in any other respect not at your very best, then I can be of service to you.

My Guarantee

My book, "The Body Beautiful," is fully illustrated with photographs of myself showing correct and incorrect carriage, and many others showing how flesh can be removed or put on all parts of the body. With "The Body Beautiful," which I send free to any one upon request, I give full particulars of my Guarantee Trial Plan, whereby you can demonstrate the value of my system in your own case without risking a penny.

Write for "The Body Beautiful" and Trial Plan to-day

ANNETTE KELLERMAN, Room 709 X, 1133 Broadway, New York

Mme. Oates

is prepared to execute to your measure the

Latest Models from Paris

for Autumn and Winter wear as adopted by the greatest designers.

A smart afternoon toilette and a lovely waist are illustrated below. They are two of the leading models in my collection.

Model Pacquin

A smart afternoon gown developed in pink lilac chiffon and coronation purple ornamented with buttons and loops. Corsage trimmed with dyed lace yoke of net. $75.

Special Information

Patrons living at a distance can order by mail, as I have made a specialty of making gowns without fitting.

It will be a pleasure to show you my collection, which includes the latest models by—Callot, Doucet, Worth, Drecoll, Francis and others.

My establishment is in the center of the fashionable shopping district—midway between the Hotels Plaza, Ritz and Belmont.

Tailor Waist

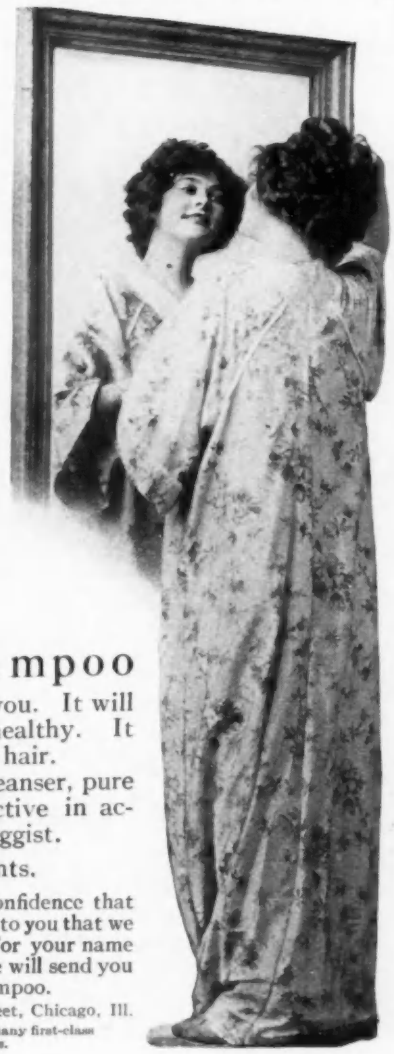
White satin with filet lace underlaid, veiled with midnight blue chiffon cloth. Yoke and collar of shadow lace. $25.

Mme. Oates

50 East 49th Street
near Madison Ave.
New York

Telephone 4257 Murray Hill

THERE'S such an utter satisfaction in standing before your mirror and giving the last finishing touches to your hair when you know it looks just right—on one of those mornings when the waves coil lightly beneath your fingers, when they go into place as if by magic, when every strand feels clean and firm and soft.



Canthrox Shampoo

will bring that satisfaction to you. It will make any scalp clean and healthy. It will soften and strengthen any hair.

It is a natural tonic and cleanser, pure in its ingredients and constructive in action. Ask any dependable druggist.

15 Shampoos for 50 cents.

Trial Offer: We have such confidence that Canthrox will prove itself invaluable to you that we want you to try it at our expense. For your name and address and a two-cent stamp we will send you enough Canthrox for a thorough shampoo.

H. S. PETERSON & CO., 322 Kinzie Street, Chicago, Ill.

If asked for, Canthrox Shampoos are given in many first-class Hair Dressing and Shampoo Parlors.

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Gentlemen's Furnishing Goods,

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For Autumn Week-End Visits:

Ulsters, Fur & Fur-lined Coats & Jackets
Shetland Sweaters, Vests, Mufflers, Gloves,
Norfolks, Knickerbockers, Breeches.
Heavy Wool Stockings and Hose.
Trunks, Bags, Travelling Kits and Separate Fittings.
Heavy Boots and Shoes, Hats and Caps.

Send for Illustrated Catalogue

THE appellation, "Natural Loveliness," most befittingly describes the delicacy and velvety appearance of the complexions of those women who visit our salon for their beauty treatment. Some of the prettiest women of fashionable New York come in at least once a week, that's why they *keep* pretty.

These women appreciate the atmosphere of comfort, privacy, refinement, sanative precaution, etc., which pervades Mrs. Hubbard's beautifully appointed establishment. They consider their sojourn a pleasure rather than an unpleasant task which they must perform.

The gentle pattings, muscle strappings, manipulations and finger movements of our expert attendants afford the keenest comfort and delights to the beauty seekers. They come nervous and worn, and depart happy and rested. That stretched feeling of the face is soothed away; the skin glows with color; the tired, strained eyes are relieved; the muscles about the neck and shoulders fairly tingle with new life.

The most careful, expert attention is accorded to each individual, and whatever adds to a woman's daintiness and attractiveness is employed in the treatment—the *little points* are never overlooked.

Our beauty aids are pleasant to use. Their effectiveness and purity please the women, who requires the best her money will buy. Those who visit our salon are now using the following preparations at home:

Grecian Diana Cream

For giving graceful curves to the neck and plumpness to the shoulders. It fills out lines and wrinkles, removes dark blotches and color marks. Exceedingly effective if used with Grecian Muscle Oil. Three sizes—50c., $1, $2.

Grecian Muscle Oil

Restores strength and elasticity to relaxed facial muscles; fills out attenuated features; removes the tiny age and habit lines; cleanses the pores, softens the skin, keeps it velvety. Should be used with Diana Cream. Three sizes—75c., $2. $4.

Grecian Rose Bloom

A natural tint, which imparts that pretty flesh to the cheek. If used before powdering, it blooms through the outer layer of powder and will not be detected. Absolutely harmless, as it is made from the juices of flower petals. Most effective if used with Japonica Lotion. One size—75c.

Grecian Japonica Lotion

A liquid powder that imparts that well-groomed look without showing on the face; durable for the face, neck and arms for day or evening use, as it does not easily rub off or lose that natural effect. Should be used with Rose Bloom. Comes in Pink, Cream and White. Two sizes—$1 and $2.

All Mail Orders Carefully filled

Madam, Write for These Samples

vials, neatly packed, with **Cleansing Cream, Vanéta Cream, Velvet Cream, Rose Bloom, Japonica Lotion, Daphne Skin Tonic** (tones up loose tissues, removes lines and enlarged pores). Creams in dainty jars, Tonics and Lotions in little —"**Beauty, How Acquired and Retained**"—all postpaid, 25c. the de Luxe edition of our handsome book

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My Paris importations of millinery are now ready

A Dress from your own material $10.00 up.

Street Frocks from $20.

Appointments by Telephone, 5826 Bryant

Florence

12 East 44th, : : New York

PAPER BAG COOKERY

(Continued from page 96)

on frying, which renders the food so difficult of digestion; and even on ordinary baking, which permits escape of the fumes.

A SPECIAL PAPER BAG THE ONLY REQUISITE

The most difficult thing about the invention was to secure a suitable paper for the bag—one which would impart no flavor to the food. M. Soyer spent several years in experiments before, with the aid of British analysts, he finally perfected a bag which filled the requirements. These bags now come in varying sizes and are practical for many kinds of food. Any oven will answer, and the only requisite needed is an open shelf or gridiron on which to place the bag, for, as noted before, it is absolutely essential that the heat should pass underneath and all around in order to effect a general penetration of the contents.

THE DIRECTIONS FOR USE ARE EXCEEDINGLY SIMPLE

In this system less time is required for the process of cooking, and thus the expenditure for fuel is reduced, and all the labor of washing greasy pots and kettles is avoided. The only treatment needed for the bags is a slight greasing within, except in the case of vegetables, or when much water is used. No dish should be used within the bag, except in the case of pies, but the food should be placed directly next to the paper, using the size which comes nearest to fitting the food article. After putting in the food, fold over the mouth of the bag several times and fasten with paper clips, so as to seal it as closely as possible.

EACH ARTICLE SHOULD BE CAREFULLY TIMED WHILE COOKING

M. Soyer advises that the temperature of an ordinary oven should not be less than 200 degrees when the bag is put in, and that this should be reduced in about eight minutes to 170 degrees. The time given for cooking each article should be closely followed. But if the heat should vary for any reason, a test may be made with a needle, or a slight hole may be made in the bag for observation. If, however, it is left five or ten minutes longer than the time allotted, the food will not be spoiled. In opening the oven door be careful that a draught does not cause the gas flames to ignite the bag. Slip plate carefully under the bag and draw it gently on. Rip open the bag at the top and throw away.

PRESENT LIMITATIONS OF THE METHOD

All things are not claimed for the method, which is still in a state of imperfection, but meats, vegetables, cakes and pastry may be advantageously cooked in this way. Among the problems which yet await solution are macaroni and like starchy pastes; most soups, omelettes and scrambled eggs; beans, cabbage and cauliflower. Cakes and puff pastes, which require concentrated heat and freedom from draughts, are especially adapted to this method of cooking, and rise in a manner that is not possible by the old method, when the oven door is frequently opened to watch their progress.

The following are some typical recipes from M. Soyer's book on paper bag cookery:

Fish Croquettes.—Mix one pound of cooked fish of any variety with two large tablespoons of white sauce, and season with salt, pepper, cayenne and a little chopped parsley. Form into croquettes; roll in egg and bread crumbs in the usual way, and place in a well-greased paper bag. Cook for twenty minutes in a very hot oven.

Boiled Fowl.—Place the fowl, ready trussed, in the paper bag, and put a little bacon or fat ham on the breast. Place in the bag one small chopped carrot, an onion, a clove, a little sweet herb, celery, salt and pepper according to taste. Add one and one-quarter tumblers of water. Seal up and tie a piece of string around the neck of the bag to prevent the water from running out. Allow forty-five to sixty minutes in a moderate oven.

Beef Tea.—Put one pound of beefsteak in a paper bag. Seal it and put on a grid in a moderate oven for twelve minutes. Then place the parcel on a dish. Open the bag and you will find the natural gravy within. Cut the steak and squeeze all the juice from it, strain into a hot cup and serve at once. Season to taste.

The Pomeroy hip laces are elastic—make bending easy

YOU know what a torture it is to try to *bend* in the ordinary long hip corset. To eliminate this, we experimented with design after design until we found *the* most effective way to do it.

The bottom of the Pomeroy corset is laced by elastic straps which intersect and fasten on the opposite side. When you bend, the straps stretch and give you as much freedom as you need. When you stand, they spring back, holding the skirt of the corset snug and tight.

All of the discomfort caused by stiff long hip corsets is done away with. You get the slender willowy lines so much desired, with a degree of comfort and ease you have heretofore thought impossible.

Made to order only.

Write for booklet or call at any of our shops.

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Opposite Metropolitan Life Building

For Evening Functions

Style No. 8072

the highest standard of beauty and art in bootmaking has been attained in JACK'S NEW SHORT VAMP SLIPPER MODELS. They fit the foot snugly and afford exceptional comfort, especially while dancing.

No. 8072.—A charming Black Satin Colonial Slipper with the graceful short vamp tapering toe last, Louis XV heel, including gold effect metal buckle. The pair, SIX DOLLARS.

This model may also be had in Patent Kid, soft dull Kid and all other colors of satin.

OUR CUSTOM DEPARTMENT is prepared to execute orders in special shades of satin to match your costume, also in any other suitable material desired, at short notice.

ONYX SILK HOSIERY

In any shade to match slippers.

No. 106.—All pure silk thread hose, fine quality, the pair $2.25. Other grades of ONYX HOSIERY in silk or lisle from 50 cents the pair up.

Our Illustrated Catalog H contains many exclusive models of Footwear for the Street, Evening and all other occasions in all of fashions' latest conceptions at, from $5 to $15 the pair. Write for it, together with self-measurement blank. Satisfaction by mail is guaranteed.

JACK'S SHORT VAMP *SHOE SHOP* 495 Sixth Ave., N. Y. *Bet. 29th and 30th Sts.*

TEL. MADISON SQUARE 7053

Ounce for ounce this fragrance

is worth more than Pure Gold

Rieger's Flower Drops

come from California, beautiful land of flowers. In fields of waving roses, lilies and violets, which extend farther than the eye can see; hundreds of skilled workers pick the most fragrant, whose pure odor is transposed into Rieger's "Flower Drops."

A single drop of it represents the honey of hundreds of petals. A bottle of it is like the concentrated delight of hundreds of sweet-smelling bouquets.

Naturally, Rieger's "Flower Drops," is beyond all comparison with other perfumes. It is fifty times more concentrated than the ordinary kind—a drop lasts for weeks. You could dilute it in fifteen times its bulk of alcohol and still keep its delicious, inspiring fragrance. For as it comes to you there is nothing added to the pure odor of the flowers.

Society has acclaimed it the fashion, and it is being used perhaps oftenest by women who never before perfumed. There is nothing of the crudeness of the ordinary "perfume" about it—it is subtly refined and gentle.

A miniature bottle sent on receipt of 20c.

At all dealers in perfumes in pretty cut-glass bottles, $1.50. Odors: Lily of the Valley, Rose, Crabapple, Violet, Orange Blossoms and Lilac. If you can't get the genuine, we'll send it prepaid on receipt of price. Money back if not satisfied.

PAUL RIEGER, 194 First Street, San Francisco, Cal.

NEW YORK SAN FRANCISCO PARIS

Three Beautiful Models

From

Mme. Najla Mogabgab

The practical style of evening coat, as illustrated on the left of the above drawing, is a pretty and serviceable model for all occasions, and a splendid investment for the woman who goes out much in the evening.

In the center of the drawing is a distinguished afternoon gown of satin and lace; while on the right is a smart little evening toilette of chiffon and crystal embroidery, which shows the long lines of clinging grace that lend so much distinction to the wearer.

The prices range from $75 to $140, in accordance with materials and trimmings desired.

To the Lover of Originality in Dress

You will find at Mme. Mogabgab's a most exclusive and satisfying collection of imported gowns, wraps and hats.

The clever use of genuine Oriental fabrics and ornaments is what distinguishes many of Mme. Mogabgab's creations from models made by dressmakers who lack her direct connection with the centers of Far Eastern art and commerce.

Our permanent buyers in Paris are always sending us the latest creations from the great designers—and we are able to anticipate in this manner the styles worn by the leaders of American fashion.

We will appreciate very much the courtesy of a visit; but if that is impossible, a letter of inquiry will be promptly and fully answered.

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TOLMAN

"Clothes Shop for Women"

The illustration shows a

Doucet Model

in charmeuse, with skunk raccoon collar and cuffs, and silk fringe trimmings lined with satin Duchess, and has wool interlining. Made to your order in any combination of colors, or black, for $145.

Fur muff to match, $50 extra.

Call and view our collection of gowns, wraps, motor coats, and appropriate mourning toilettes, both ready-to-wear and to order.

Infants' hand made dresses a specialty. Orders from a distance receive immediate and painstaking attention.

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(Opposite the Ritz-Carlton)

Siede's

FURS

For Sixty years

Furs and Fur Garments

IN POPULAR STYLES

At Considerably Less than the Usual Prices.

FURS REMODELED

We make a specialty in remaking and altering Persian lamb and Seal garments in the very latest styles at short notice and low prices. Satisfaction guaranteed. Estimates furnished at sight or sent by mail.

An experience of 60 years has established for our house the highest reputation.

ALL GOODS WARRANTED.

Don't buy until you have examined the Style, Quality and Prices of our Furs.

Siede Fur Co.

Henry Siede, President.

FURRIERS EXCLUSIVELY.

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Near Fifth Ave. and no branches

No. 53
Edward Hayes patent
"Wellesley"
Three Buckle Laced Boot, made with Ideal Vamp, in any material, Louis XV or Cuban Heel of any height, Turned or Welt Soles.

Exclusive Footwear

To Your Order

Made in any design to match your gown, cloak or hat. ¶ Write for illustrated catalog V and measurement blank. Fit guaranteed.

E. HAYES

Ladies' Custom Shoes

9-11 West 29th Street

New York

Bet. Fifth Ave. and Broadway

SEEN *on the* STAGE

(Continued from page 56)

adjustment. It came about as if there never had been, nor could be, any other way for it to happen. That is the power and the glory of "Passers-by."

Ernest Lawford as *Samuel Burns* did the only worthy acting in the piece. There was workmanship as flawless, perception as keen, emotion as poignant, as could be imagined. Richard Bennett can go far if his part jumps with his temperament. Unfortunately this part didn't. It called for just the things Mr. Bennett has not, and he has too pronounced an individuality to be a good actor, in a comprehensive sense of the term. He is what is called a "good character actor" because he can be effective in types with exaggerated personal peculiarities. He has some slight ability as an emotional actor, and a large measure of charm. Perhaps all he needs is experience. Julian Royce overlooked the important fact that if you seem to bore the persons in the play with you, you are very funny to an audience, but that if you carry your boring propensities too far and too conscientiously, you bore the audience—fatal even in a "character actor."

OTHER NEW PLAYS

"WHAT the Doctor Ordered," by A. E. Thomas, which followed "Seven Days" at the Astor Theatre, and preceded "The Arab," showed a distinct falling off in that gifted young author's comic sense. It could not be compared to "Her Husband's Wife," Mr. Thomas' first play, without recalling the peculiar fatality that seems to beset the "second plays" of successful playwrights. They get, for the most part, but a scornful comparison to their flourishing predecessors. However, Mr. Thomas is an extremely brilliant young man, and one can safely wait for his next play with the eagerness encouraged by "Her Husband's Wife."

"What the Doctor Ordered" had some excellent qualities, but it hardly seems necessary to subject Mr. Thomas to what Charles Lamb has delicately called "the unenvied flattery of the obituary column." It is but fair, however, to stop and pay tribute to Allan Pollock's admirable acting of a minor rôle.

"Modern Marriage," by Harrison Rhodes, in which Cyril Scott, as star, opened the season at the Bijou Theatre, is an entertaining rehash of the "domestic difficulty" comedy. Some there be who think that William Shakespeare covered the ground amply in "The Taming of the Shrew." Mr. Rhodes, presumably, is not of that number. He has made a comedy of how a determined young husband turned on a recalcitrant wife her own summary measures, and how she, in due time, grew weary of the process, and was subjugated. Mr. Rhodes has justified his use of such very old material by making "A Modern Marriage" a pleasant, none-too-tonic entertainment. It is acted with spirit. The honors go to Mr. Scott and Miss Emily Stevens, with honorary mention for Miss Olive May.

"The Little Millionaire," which brings George Cohan and "the Royal Family" back to the stage at the George M. Cohan Theatre, defies the reviewer not by reason of its lack of merit, but because of its lack of dissimilarity to the former "Cohan shows." It is a little irregular in construction, having a first and third act of musical comedy, and a second act of pure farce. Other than this, it is a typical George Cohan musical comedy. It never slows down. It goes at a canter, from curtain to curtain. This is undeniably exhilarating, and more than explains the enormous popularity the piece is rejoicing in.

The music is good, and the dancing excellent. Little Miss Lila Rhodes is particularly pleasing. The plot—it has a plot—is better than the average, so that the farcical second act does not seem too violent an interpolation. The lyrics are extremely well done, with a syllabic vivacity to match the ruling spirit of the piece. There is a sparkling lyric song by a chorus of chauffeurs, a rollicking one about the flag in connection with a military drill, and many other musical numbers which are clever satires.

Mr. Cohan needs no commentary at this late day. It is scarcely possible that anyone within reach of these pages has not seen him, and he is now as he was then—eccentric, individual, pleasing. Tom Lewis is given good opportunity, and he makes the most of it.

Edgar Selwyn's Oriental play, "The Arab," which began its career at the Lyceum Theatre and was removed to the Astor, is a footless piece of work, held together, and up, by the force of its central characterization, played by Mr. Selwyn himself. He is much better as actor than as author. "The Arab" started in to be a character study of a quaint, unusual type, "the best dragoman in the world." Towards the middle it wobbled and grew sentimental, and was finally lost in deeps of mawkishness. But Mr. Selwyn rose triumphant over his shortcomings as playwright, and disclosed himself as an actor of surpassing ability. If he could recast his play as a monologue, and eliminate, if nothing else, the inanities of Edna Baker, he would surely greet the coming spring from the stage of the Astor Theatre.

Misfortune pursues Edmund Breese. He has not been able to procure a good play since he entered the lists of stars, and the one he appears in now at Weber's Theatre is totally unfit for his talents. It is called "A Man of Honor," and was written by Isaac Landman. In it Mr. Breese goes through some harrowing experiences, most of them quite unnecessary. He is made to move in a world of tawdry stage conventions, devoid of any semblance to realities, and to waste his strength on emotional flights which creak with the weight of their own machinery. All comes right in the end, and the final curtain descends on a smiling family group, the "man of honor" unsullied after all, and all the disasters carefully averted. There is something radically inartistic in a final tableau all smiles and exuberance, to a play that has dealt in tragedy. It is too much to ask an audience to witness how inconsequential and harmless, after all, have been the sobbing, agonized scenes just finished. None of the conventions of the theatre which Mr. Landman employed in "A Man of Honor" is in quite such disrepute as this. The modern author knows that he must keep faith with his audience over his tragedy, to the very drop of the curtain, and that to do less is to invite merited condemnation.

The NEW COSTUME BLOUSE

(Continued from page 44)

round corner at the elbow. This is a most effective design for a slender figure.

A blouse designed by Beer was worn with a black velvet costume of great beauty. The hip-length coat was severely plain in itself, but the great draped revers of exquisite white lace fastening low at one side and the collar and cuffs of sable gave an air of extreme elegance to this afternoon toilette. When the coat was removed the harmonious beauty of the blouse, which is shown in sketch No. 5, was revealed. On a filmy foundation of white chiffon is draped in softly crossing lines the same lace that trims the coat—a fine white silk-run. A vest of black chiffon trimmed with a line of tiny black velvet buttons is laid over the white, and the half sleeves are also of black chiffon. An inch-wide doubled fold of white chiffon is hemstitched to the upper strip of lace that drapes the bodice, and from the bust to the waist a single line of little black velvet buttons decorate this fold and are used also on the [illegible] tab.

WE BELIEVE

that we make the finest costumes that are made. We base our opinion on what our patrons tell us.

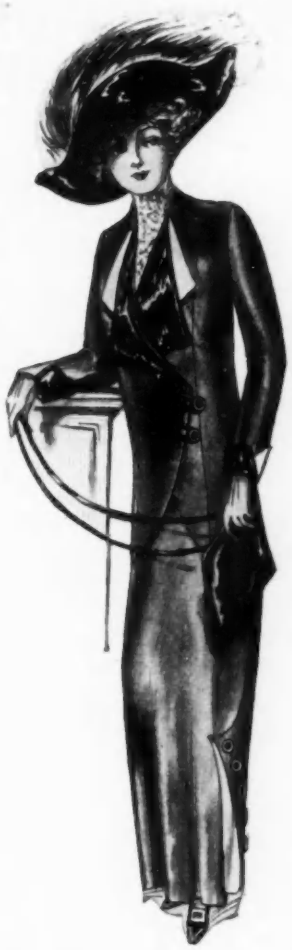
Some praise the wearing and fitting qualities, others talk about our exquisite styles and reasonable prices, and still others about our splendid assortment of models.

These are things our patrons must pass upon—and we endeavor to give them good reason for their judgment.

While our prices are moderate, consistent with our productions, we make

EXQUISITE
SUITS
perfectly tailored
$60

SPECIAL ATTENTION IS GIVEN TO MAIL ORDERS



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TO LADIES

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BROOKLYN QUARTERS, THE BROOKLYN UNIQUE, 320 SCHERMERHORN ST.

THE PERFECT SHIRT FRONT

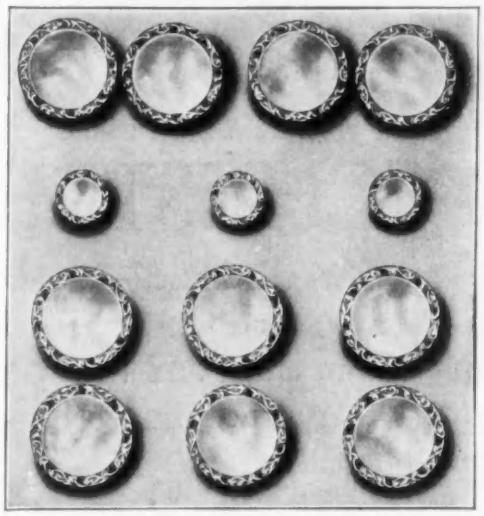
So essential with evening dress, is made possible by wearing

Krementz Bodkin-Clutch Studs and Vest Buttons

Easy to operate, even with coat front shirts.

Go in Like a Needle
without marring the stiffest linen shirt or waistcoat.

Hold Like an Anchor



Made entirely by automatic machinery, each one is perfect and practically unbreakable. *There are no weak points;* no spiral springs; no solder joints; no hinges; no loose parts. Leading jewelers have them in all grades—from Krementz Quality Rolled Gold Plate to exquisite Mother-of-pearl, mounted in gold or platinum, or set with precious stones.

Guaranteed. A new stud or vest button free, in exchange for any bodkin-clutch that is broken or damaged from any cause.

Booklet "Solid Facts" sent free on request.

KREMENTZ & CO., 28 Chestnut St., Newark, N. J.
Makers of the famous Krementz Collar Button

Crocker

Specialty House for Black Headwear
Exclusive Designs in Picture Hats,
Black, White, Violet and Gray

Mourning Millinery a Specialty
Mourning Waists and Neckwear

NOVELTIES IN MOURNING AND BLACK VEILING
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Formerly with A. SIMONSON

Hair Importers

We are manufacturers and direct importers, therefore our goods are moderately priced. Every order receives our personal attention.

Matching hair is most important, and it is in this we excel. Our long experience enables us to guarantee satisfaction.

We make a Specialty of
WIGS, TRANSFORMATIONS and TOUPEES

Permanent Hair Coloring
Our own Preparation, guaranteed harmless and to give perfect results—**PRICE $2.00.**

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Hand Made

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Children's Ankle Ties designed to permit the healthy growth of the baby foot.

Sizes 5 to 8

Tan and Black Kid and Patent Leather	$2.00
White Buck	$2.50

Children's Button Shoes, broad toes, re-enforced at arch to prevent any tendency to flat feet.

Sizes 5 to 8

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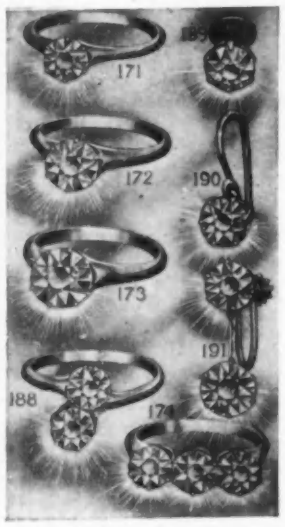

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The Nearest Approach to Diamonds ever Offered.

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set in exclusive, up-to-date design rings and earrings; guaranteed 14 Karat, solid gold diamond mountings. Platinum if desired.

Our Pure White Sapphires are of such dazzling brilliancy that their only rival is the genuine diamond. Their remarkable lustre is everlasting, will wear forever, being extremely hard, and their cost 1/20 to 1/30 that of diamonds.

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The exquisite beauty of our WHITE SAPPHIRES, their ideal play of color, with resplendent flashes from their smooth facets appeal to all lovers of high grade Jewelry.

Ladies' Solitaire Rings. Tiffany Style Setting, 14 Karat Solid Gold Diamond Mountings, as low as **$8.50**, set with pure White Sapphires, 1 1/16 to 1¼ Carat each. **Five per cent.** allowed for cash with order. Send postal or express money order, bank draft or registered letter; or sent c. o. d., with privilege to examine. We also have them set in platinum lined and *all* platinum diamond mountings at moderate additional cost. *Ring Gauge mailed free.* **$8.50 POSTPAID**

UNSET various colored Sapphires. Fancy colored precious and semi-precious stones. Estimates gladly furnished on special design Jewelry. *Descriptive illustrated price list and literature by mail FREE.* Write for it today.

The White Sapphire Jewels Co.,
767 EAST 133rd STREET, NEW YORK

THE WELL-DRESSED MAN

(Continued from page 49)

years to come, but as both for some years past have been correct, it is fairly safe to predict that both will so continue, at least for the next two to come. Both are distinct styles, as are to somewhat less degree the single and double-breasted sack coat. The morning coat has unquestionably been far the more popular for several seasons gone by, so that it would seem to be the frock's turn to return to favor. There is no reason, though, why the two types should not hang side by side in the wardrobe. Nor for this year is there much change in their cut or finish—the frock of dark gray or black, with fairly long, silk-faced lapels, will be quite long in the skirts and not very tightly creased; the morning coat also long in lapels and well rounded off in lines of skirt, and both with shoulders less squared in effect. The trousers, too, are the same for both; the rather wide gray stripes being especially in vogue.

SOME WAISTCOAT STYLES

Of the same material as the coats, we find the waistcoats of this autumn a bit higher in cut at the neck opening, and with fairly long points at bottom, similar to the model herewith illustrated. Usually, also, there is a plain finish at opening, rather than lapel, and six buttons and simply set pockets. But in what are called "odd" or "fancy" waistcoats—the flannels, mixed silks, etc.—there is more variety, and so long as not so fanciful as to overreach the limits of good style, less simplicity is not a fault. For outing purposes the Tattersall cut at top, the buttoned pocket, etc., sometimes lend character, and in more formal garments lapels and distinctive buttons are not unusual. Generally it may be said that the single-breasted design is more in vogue than the double, and in the evening models the opening is of modified U shape, rather than extreme V shape, or, on the other hand, very wide.

TOP COATS

For more formal wear the Chesterfield models, with fly buttoning and inset flap pockets are leading any of the waist-fitting designs, while for day purposes the loose coats with a good deal of flare seem to be almost universally in vogue. The raglan shoulder and patched pocket, as on the top coat illustrated on page 49, is especially fitting for such a design, and the mixed fabrics or herringbones in shades of brown and gray are cloths decidedly to the fore. Less in evidence are short covert coats or long belt coats of semi-ulster type, but the latter are excellent for winter use, and for informal or country wear much to be recommended. Fur-lined overcoats of good quality will, of course, be as fashionable as ever.

AT THE HABERDASHER'S

We find so much latitude here that no attempt at detailed description is worth while. A tendency to get away from the close meeting band-collar is noticeable, and one observes the rounded point wing shapes, rolled over rather than sharply creased, among the prominent displays at the shops of smart reputation. All in all, the season has brought about comparatively little change. In shirts, the fronts are cut a little shorter, and turned-back cuffs and box-plaits or tucks are usual—these characteristics being shown on the models illustrated on page 49—but the variety of fabrics and shades among the corded lines, madrasses, flannels, crêpes, silk and linen, or silk and cotton mixtures simply beggar description. There are stripes of all kinds and figured effects of all kinds, and combinations of both. And there are delicate shades of all colors, as well as sharp contrasts, until the whole matter resolves itself into a pure question of good taste and good style.

So with neckties, among which the folded four-in-hands predominate, although the narrower knit and crocheted silks still retain their popularity, and, in the expensive qualities, even to some extent their smartness. Many of the patterns are quite striking, not only in the all-over or figure designs, like those shown on page 49, but in the diagonal stripe effects, of which there are many. The Ascot also remains a correct style for afternoon dress, with here and there a stock shape—and in evening ties of self-figured stuffs there is practically no change. How.

Prof. Mack's
Chin Reducer and Beautifier
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In the Orient

an over-abundance of flesh in a woman is not always looked upon with disfavor — Indeed, many proud "beauties" of the East can boast of a double chin! How different are our standards of physical beauty which first demand true contour of face and form. If you have a tendency to overplumpness, remember that Prof. Mack's Chin Reducer and Beautifier prevents, reduces and positively remedies

Double Chin

by SCIENTIFIC MASSAGE *in one's own home.*

Firmly place the cap on the head, adjusting the rollers under chin; then **PULL THE CORDS,** gently and alternately, and the little "ivory-tinted" rollers *revolve* against the fatty tissues. No irritation or undue pressure—merely a steady kneading of the fleshy folds.

By this treatment the double chin melts away, surely, steadily and comfortably, restoring the original contour to chin and neck, dispelling all flabbiness or stringiness of neck or throat and effacing lines about chin and mouth. Prof. Mack's apparatus is worth investigating whether you *now* have a double chin or not!

Sent on Receipt of $10.

Free Brochure
Tells why scientific massage *alone* can prevent or reduce a double chin and illustrates by photographs Prof. Mack's apparatus in operation.
Write for it

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Athletic Model, which preserves perfect contour with freedom for out-door activities.

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A request will bring our unique corset book, which shows for the first time in any such publication, exactly what the fitting of a corset means.

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The Ideal Medicated Linen Mesh Sleeping Glove.

Worn nightly, does much to make hands expressive and beautiful; they whiten and soften the hands and tend to rebuild the worn tissues.

Removes old tan, sunburn, and makes rough, swarthy hands soft, white and flexible.

Shapely hands and nails long since gained for French women an enviable reputation for refinement and expressiveness. They are readily attained.

The linen mesh of the glove is especially prepared by an eminent chemist and will not cause the hands to perspire, but restores them to natural softness and beauty.

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Please state size of regular walking glove in ordering.

Booklet—"The Care of Hands and Nails" will be mailed free upon request.

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made over soft Messeline and Net lining with a border of fine lace under Chiffon both in Bodice and Skirt, also Bodice, Girdle, Sleeves and Skirt trimmed in Bands of Silk in all the delicate pastel shades, as Pink, Blue and Corn. SPECIAL **$29.50**

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Just off Fifth Avenue
NEW YORK

OUR EXCLUSIVE MODELS FOR LATE FALL AND WINTER ARE NOW READY

Model Serge Dresses . .	**$25.00 up**
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TAKE CARE OF YOUR NECK

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No Ends to Scratch

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Guaranteed Rust-Proof

Made in Black and White in following sizes: 2, 2¼, 2½, 2¾, 3, 3½, 4 inches high.

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Put up in transparent sealed envelopes to insure CLEANLINESS.

Wider At One End
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You can wear Better Gloves than Queen Elizabeth wore

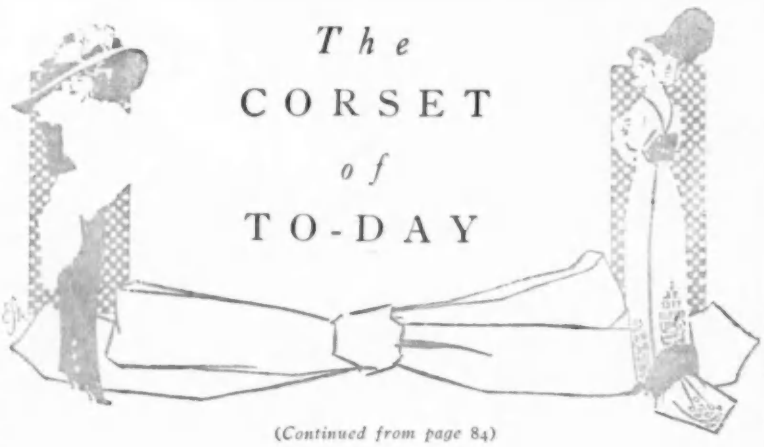
Better in fit; more sightly and more comfortable—even if not so elaborately embroidered.

Any pair of

FOWNES GLOVES

which you may secure today from your dealer will surpass in style and fit the finest production of Elizabethan glove makers,—because progress in the art of making good gloves is really contemporaneous with the progress of Fownes Bros. & Co., founded 134 years ago.

All lengths, sizes and shades at good dealers. Always stamped with the name "Fownes."—"It's a Fownes—that's all you need to know about a glove."



(*Continued from page 84*)

expand the chest, while nerves, muscles and internal organs are in normal position and free to perform their function, and the entire body is in correct poise. The figure must inevitably improve in line and poise under the constant training of a corset worn in this manner.

Perhaps the best way to demonstrate the practical adaptation of French models in America, is to describe some of the distinctive examples of the new idea in corsets—their shape, effect, and special features.

No. 1, on page 82, illustrates an original foundation corset—a model that embodies the fundamental principles from which various models are adapted for individual needs. It is practical, reliable and effective, to insure the woman of to-day the lines and poise she desires.

AN EVENING MODEL GIVING THE FLEXIBLE LINES OF GRACE

Sketch No. 2, on the same page, shows an evening corset—a design for the tall, willowy figure. The material is silk tricot, exquisitely soft and thin. It is elastic up and down, and perfectly firm and reliable horizontally. The corset thus holds the figure in a firm, delicate slimness, lengthening every line and curve. Cut very low above the waist-line to allow of an extreme décolleté, it extends in sweeping, unbroken lines over the hips. Six firm but light bones distributed at the sides, back and front give sufficient support. The thinnest gown may be worn over this corset without a line or ridge showing through from bust to knee, and it affords thorough and healthful ventilation through the weave of the tricot.

A DESIGN FOR A HEAVIER FIGURE

The model shown in No. 3 is for a heavier figure, and is made of hand-woven cotton tricot, extremely firm and most effective in confining superfluous flesh. Like the first model, this is elastic only perpendicularly. The Parisian prefers this tricot made up to stretch crosswise, but in the construction of the American model the effect is entirely modest. This style is extremely effective in reducing and lengthening a medium or heavy figure. It is cut low at the top and long below the waistline, with firm but comfortable boning—an ideal corset for general wear.

MODEL FOR OUTDOOR SPORTS

The American woman is yearly indulging more and more in outdoor sports, and there is therefore an increasing demand for a corset model which gives the support necessary to make exercise safe and healthful, while at the same time preserving the lines of the figure which keep the athletic woman attractive, slender and willowy for her more conventional dress. A model of elastic webbing is specially designed for this purpose along the lines of the silk tricot model, and is delightfully comfortable as well as very smart in effect.

The model shown in sketch No. 4 on page 84 is one of vital importance, as it is designed to prepare and train the child's figure to stand and breathe correctly, and to acquire naturally and permanently the lines and poise that will insure a perfect figure in maturity. This model is endorsed by physicians and surgeons and is perfectly comfortable. It is easier to train the growing body than to correct faults that are settled in the mature figure.

These four corsets are chosen from the models of Mme. Schwartz, and are selected as being typical and distinctive of the American figure. The heavy cotton tricot mentioned is a new and exclusive French fabric that is particularly effective.

NEW PARISIAN DESIGNS SHOWN IN BRASSIÈRE MODELS

The brassière, even for slight figures, is now becoming almost a necessity, not only because of the scant amount of underclothing which the fashionable French dressmaker allows her patrons to wear, but also because it eliminates that troublesome line of the corset at the top. The brassière makes the extremely low-top corset practical. Without this help the uncorseted figure is likely to be bulging in appearance, and if the bust is at all heavy a support is indispensable, unless the regulation hight corset is worn. A smart house in Paris is showing the two attractive models of sketches Nos. 5 and 7, on page 84. No. 5 is made entirely of Cluny insertion, the neck front and the armholes being trimmed with edging of the same lace. The bones slip into pockets made of tape, and can therefore be easily removed for washing. The shoulder straps are of ribbon, and there are the usual elastic bands under the arm, and the lacings in the back, but the effect is of an unusually pretty corset cover. This model in real Cluny, made by hand, costs $8. A simpler model, made of fine eyelet embroidery, is shown in the seventh sketch. This may be had for $4.

WHAT SHE WEARS

(*Continued from page 42*)

recent groups composed of green and gold brocade combined with gold lace. The velvet brocade drapes the figure closely, coming upon the corsage in a diagonal line. The upper part of the bodice has bands of gold lace in bretelle effect, edged with flounces of the lace which form sleeve caps. Green satin forms the lower part of the bodice, over which the gold lace drapes down, the band on the right being finished with an emerald ornament tasseled in gold. A distinctive feature of this creation is the train, formed of contrasting fabrics—one-half being of the brocade ending in a narrow point, the other half having the same pointed outline, but composed of gold lace banded in green satin, which drapes across from one side in a seeming panel effect, but in reality ends, as said before, by composing half the train.

AN EDGING OF OSTRICH LENDS DISTINCTION TO A HAT OF UTMOST SIMPLICITY

Every woman is looking for something original and distinctive this season, the two virtues which obtain royal *cachet* not easy to acquire in the present mélange of modes. Variety in countless and endless design there is, but even that which is termed clever and original is very apt to be distinctly a reminder of, or a close kin to, something which brings us down to the commonplace, and yet a very little touch often evolves distinction from the mundane. A clever New York girl who is keen at these discriminations, and consequently noted for her *chic*, has just returned from Paris with a hat which has received its quota of admiration from her friends. It is a wide affair of marine-blue velvet on straight, flat lines, with a round crown trimmed with a satin band and bow to one side in a simple and girlish effect. It is the brim which shows that touch of something different. A soft fluff of ostrich in the same shade of marine-blue which edges the hat, is inserted between the brim and facing. Besides its distinct originality, an effect of this sort is admirably adapted to soften the lines of a too slender face.

The Juliet Face Wax
Trade Mark

Wrinkles come from distortion of the features, causing the skin to contract. The muscular tissues and nerve fibres become affected. The skin grows loose and flabby.

The Juliet Face Wax

when worn while one is engaged in various occupations, *holds the skin and muscles in repose.*

The worn tissues are strengthened. The nerves become quiet and rested. The skin grows firm and smooth.

If worn while motoring the straining of the facial muscles is prevented. Being flesh-colored it is not observable under chiffon veiling.

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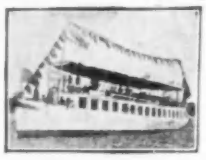

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Will still decree that the lady who desires an absolutely dependable Knitted Coat or Sweater will send for a "Country Club" Knitted Coat. Made by the Healy experts, who know how to put on those extra touches which make the "Country Club" so far ahead in class, style, fit and finish.

Style 153
Single Breasted Knitted Coat, length 24 to 26 inches, solid colors or trimmed military collar, turned cuffs, ocean pearl buttons, $6.50.

These coats are made in all colors such as Oxford Gray, Tan, Regal Blue, Navy Blue, Baby Blue, Dead Grass Green, White or Black. Also the latest Paquin colors in Peacock Blue, Nut Brown, Red, Reseda, Old Rose, London Smoke, Amethyst, etc.

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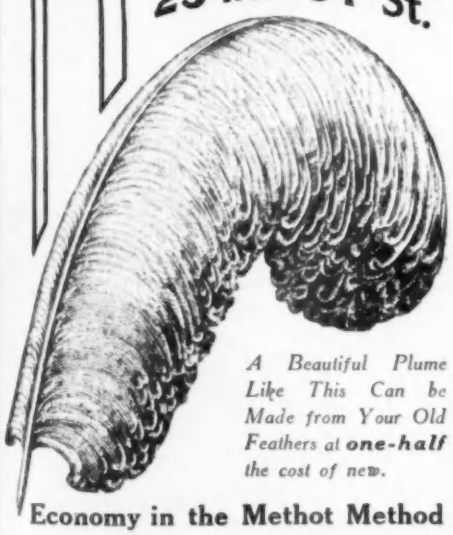

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Within the Reach of Every Purse

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Paradise Feathers
Gouras
Methot Willows
Pyramid Pompons
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The Season's New Fancy Feathers and Parisian Novelties can be made from your OLD FEATHERS.

Often they look BETTER THAN NEW—always they COST LESS THAN HALF.

A Single Ostrich Effect, with a pretty pompon at the foot, now so fashionable on the promenade, sells at from $10.00 to $15.00. This identical effect RECONSTRUCTED FROM YOUR OLD FEATHERS by METHOT, costs but $3.50.

Bring your old feathers to METHOT and be convinced.

BLEACHING—CLEANING—DYEING—CURLING

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where particular ideas in smart Tailoring will be scientifically executed.

Mr. Cowen for years has made a study of the unusual. His ideas add to the French Models of Martial et Armand, Drecoll, Paquin, Francis and others, an exquisite touch which makes each wrap or gown distinctive.

Notice the one shown above. This wrapped model, originated entirely by Mr. Cowen, is greatly in demand.

He purposes to limit the output of the Maison Cowen so that there will be none of the usual rush and disappointment. Maison Cowen is not operated in departments under the charge of master fitters. Mr. Cowen personally supervises all fitting and cutting, and thus is able to impart to each woman's gown the smart originality of his designs and the beautiful finish of his

Tailored Frocks, Gowns, Evening and Auto Coats

Original French Models on display. *Just arrived*—a shipment of the latest evening coats from France.

"Little Envelopes *of* Dress Magic"

So Diamond Dyes are termed by a Practical Western Woman

"When I first heard of the wonders of Diamond Dyes, it amused me. Finally, I tried them—and became more widely enthusiastic than anybody. So well have they solved my problems of dress that Diamond Dyes are to me 'little envelopes of dress magic.' *Mrs. A. L. Walker, Kansas City, Mo.*"

The woman who doesn't know Diamond Dyes has no idea of the possibilities of her present wardrobe. And nothing is simpler than finding out through one trial of

Diamond Dyes

There are two kinds of Diamond Dyes—one for Wool or Silk, the other for Cotton, Linen, or Mixed Goods. Diamond Dyes for Wool or Silk now come in **Blue** envelopes. And, as heretofore, those for Cotton, Linen, or Mixed Goods are in **White** envelopes.

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Our experience of over thirty years has proven that **no one dye** will **successfully** color every fabric.

There are two classes of fabrics—**animal fibre fabrics** and **vegetable fibre fabrics.**

Wool and **Silk** are animal fibre fabrics. **Cotton** and **Linen** are vegetable fibre fabrics. "**Union**" or "**Mixed**" goods are 60% to 80% Cotton—so must be treated as vegetable fibre fabrics.

Vegetable fibres require one class of dye, and animal fibres another and radically different class of dye. As proof—we call attention to the fact that manufacturers of woolen goods use one class of dye, while manufacturers of cotton goods use an entirely different class of dye.

For these reasons we manufacture **one class** of Diamond Dyes for coloring Cotton, Linen, or Mixed Goods, **and another class** of Diamond Dyes for coloring Wool or Silk, so that you may obtain the **very best** results on EVERY fabric.

REMEMBER: To get the best possible results in coloring Cotton, Linen, or Mixed Goods, use the Diamond Dyes manufactured especially for Cotton, Linen or Mixed Goods.

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Burlington, Vermont

VOGUE PATTERN DEPARTMENT

No. 1966.—STRIKING tailor suit in cheviot with metal buttons and designed with stitched panel sections on coat and skirt which could be made of a contrasting material or the reversible cloth used. The cuffs have stitched bands caught together with loops and buttons. The model requires in medium size 4½ yards of 40-inch material, 2 yards of 36-inch satin for lining coat. Pattern of coat cut in 10 pieces. Pattern of skirt cut in 5 pieces. Price, 50 cents for coat or skirt.

No. 1964.—SMART frock of navy blue serge piped with black satin and having a collar and small yoke of Venise lace and a lace side frill. The model features the elongated shoulder trimmed with cord and loops, and sleeves oddly designed with overlapping sections, simulating deep cuffs, and outlined with loops and buttons. The model requires in medium size 4½ yards of 42-inch serge, ½ yard of 36-inch satin for piping and loops, ¾ yard of lace 18 inches wide, ¾ yard of lace for frill. Pattern of waist cut in 13 pieces. Pattern of skirt cut in 4 pieces. Price, 50 cents for waist or skirt.

No. 1899.—GRACEFUL négligée of cadet blue crêpe trimmed with bands embroidered in dull gold, blue and dark red. The garment slips on over the head, buttoning on the shoulders, and is caught at the waist by a cordelière. The model requires 3 yards of 45-inch material, 3¾ yards of embroidered banding. Pattern cut in 4 pieces. Price, $1.

No. 1900.—A SIMPLY designed négligée of cachmire trimmed with bands of taffeta and draped over to one side. Buttons and loops on the bands form the only trimming. The kimono sleeve is featured and a back seam. The model requires 5¼ yards of material 44 inches wide, 1 yard of taffeta 24 inches wide. Pattern cut in 6 pieces. Price, $1.

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softest, fluffiest, most brilliantly colored and most durable. Our "**Columbia Princess Wool**"—yarn wrapped with silk—produces rich and beautiful effects in infants' afghans and other dainty articles. Look for the Columbia trademark on label around every ball.

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MALVINA CREAM
"The one Reliable Beautifier"

Positively relieves Freckles, Sun-burn and all imperfections of the skin, and prevents wrinkles. Does not *merely cover up*, but *eradicate* them. **Malvina Lotion** and **Ichthyol Soap** should be used in connection with **Malvina Cream.** At all druggists, or sent postpaid on receipt of price. **Cream, 50c. Lotion, 50c., Soap, 25c.**
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Ladies' Neckwear—An exceptionally attractive assortment including the very latest conceits, foreign and domestic, in Real Lace Yokes, Collars and Sets, Side Frills of hand embroidery combined with Irish, Cluny and various Real Laces. New Coat Collars, Stocks, Bows and Jabots.

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Every desirable kind of Pure Linen Handkerchief is included in the assortment, which is without doubt the largest and most attractive in the country.

The collection at 25¢ and 50¢ each is unusually complete and includes Hemstitched, Initialed, Embroidered and Lace Trimmed Handkerchiefs of every kind, for men, women and children.

Mail Orders Receive Our Prompt Attention.

James McCutcheon & Co.

5th Ave. & 34th St., N. Y. Opposite Waldorf-Astoria

The New Low Bust Brassiere

C & H

"A Finish for the Figure"

Style 733—$1.00
Square back and front. Fastens in front with non-rusting hooks and eyes. Sizes 32 to 48 bust measure.

THIS new C. & H. Brassiere is the most successful low-bust effect yet produced.

C. & H. Brassieres are the product of manufacturers who are brassiere specialists. They devote their entire attention to C. & H. Brassieres and nothing else. They study the constant changes in dress and corsets and design brassieres that really are "A Finish for the Figure."

There is a vast difference between brassieres backed up by long practical experience and those made without any idea of correct construction, proper shaping, etc.

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Our catalogue for the asking.

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FIFTH AVENUE, at 43d STREET

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DIRECT FROM PARIS:

PAQUIN'S LATEST FROCK

FOR AFTERNOON AND SEMI-DRESS WEAR

Exact Copy in Every Detail of Original $185.00 Model (Illustrated Herewith)

MADE TO YOUR INDIVIDUAL MEASUREMENTS AT **$75.00**

A SMART and thoroughly practical DRESS for afternoon functions.

An effective combination of SERGE and SATIN—Season's favored shades, the new side effect in Waist and Skirt, giving chic and graceful lines.

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MILLINERY, FURS, COSTUMES, TAILORED SUITS, EVENING DRESSES, COATS AND WRAPS

MAISON MAURICE, FIFTH AVENUE, N. Y.

Speaking *of a* Woman's Hair a Poet Said:

"Fair tresses man's imperial race ensnares,

And beauty draws us with a single hair."

"The Stranzit Girl."

Much of the beauty of a woman's hair depends on the brushing it gets. Proper brushing brings out the gloss, and gives to the hair life, lustre, and silky softness.

The right kind of a brush—the **Keepclean-Stranzit**—does this very much better than it would be done by an ordinary flat brush.

This brush is designed, after much thought and experiment, to give the maximum benefit to the hair while receiving the brushing necessary to keep it free from snarls. It is especially useful in taking the snarls out of children's hair without discomfort.

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MAKES HAIR DRESSING A REAL PLEASURE

It has a serrated edge, that spreads out the hair, and gets down in under and affects the bottom layers as well as the top. It virtually combs the hair into strands while brushing it.

The brush is entirely waterproof. It has a solid wood back, no veneer. The bristles are set through aluminum into a bed of Florence composition, which grips each bristle permanently.

The Old Way—
The Hair Pulls and Catches

The Stranzit Way—
Every Stroke a Pleasure

YOU CAN ORDER THIS BRUSH BY MAIL, FOR $1.50 POSTPAID

If your dealer doesn't have the Keepclean-Stranzit Hair Brush, he can easily order it for you. But if you prefer, just order it direct from us by mail. Sent postpaid on receipt of price.

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Sole Makers of Pro-phy-lac-tic Tooth, Hair, Military and Hand Brushes.

VOGUE PATTERN DEPARTMENT

No. 1879.—ATTRACTIVE tailored costume in marine blue serge. The coat is double-breasted, with long revers trimmed with white cloth braided in black soutache. The high-waisted skirt is cut in 2 pieces, opens on the left side and measures two yards around the bottom. The pattern of the coat, including the lining, is cut in 13 pieces. The skirt is cut in 3 pieces, including small inserted pieces at hem. The quantity of material required for the skirt is 2¾ yards of 36- or 40-inch goods, and ¼ yard of white cloth. The coat requires 3 yards of 36- or 40-inch goods, 2¾ yards of silk 36 inches wide for the lining, ⅛ yard of white cloth, 1 piece of thick soutache braiding, and ⅞ yard of belting. Price, 50 cents for coat or skirt.

No. 1880.—LONG coat of reversible tweed cut on smart lines. The shawl collar and deep cuffs show the reverse side of the material. The materials required to make this model are 5 yards of reversible cloth 50 inches wide and 12 buttons. Pattern cut in 11 pieces. Price, $1.

No. 1924.—GOOD-LOOKING one-piece frock of blue serge. The model requires, in medium size, 4½ yards of material 50 inches wide, ½ yard of satin for loops and 14 buttons. Pattern of waist cut in 6 pieces. Pattern of skirt cut in 4 pieces, including high-waisted foundation belt. Price, 50 cents for waist or skirt.

No. 1962.—ATTRACTIVE gown of météore cachemire in black and white stripes trimmed with black satin and Venise lace. The model requires in medium size 4 yards of 44-inch material, 1¼ yards of 36-inch satin, ½ yard of all over lace 18 inches wide, ⅝ yard of plaited net, 1½ yards of ball trimming. Pattern of waist cut in 8 pieces; skirt, 6 pieces. Price, 50 cents for waist or skirt.

The Fashionable New "Uncorseted" Effect is easily attained if you wear the Spirella-Corset

PARADOXICAL though it seems, Madame la Mode has decreed this season that the highest art of the corsetiere must lie in her ability to conceal her art.

Today the fashionable figure must be so perfectly corseted as to give an almost uncorseted effect. There must be no suggestion of restraint, no hint of corset line at hip or bust—just a gracefully long, flowing line of supple and sinuous grace.

To secure this delightful new outline, which is well suggested in the accompanying drawing, you must be Spirella-corseted. The silhouette thus attained is a secret of the exclusive Spirella cut, and of the unique Spirella boning, which is so flexible, so light and yet so firm that it conforms instantly to the long, untrammeled lines that are the essential characteristic of the mode.

The Spirella Corsetiere will visit you at your own home

Write us for the name of our trained corsetiere in your city. Spirella-corsets are never sold "over the counter." Our corsetiere will call upon you, will take your measurements and discuss with you the type of corset best suited to improve and conserve your figure. When your Spirella-corset is ready it will be brought back to be fitted, and you are thus enabled to order and try on the corset in the privacy of your own home, and at any hour most convenient to you.

Write immediately for our new

Spirella Booklet

which describes and illustrates our newest models and explain how our corsetiere will fit you in your home and at your convenience.

THE SPIRELLA COMPANY

(DEPT. E7)

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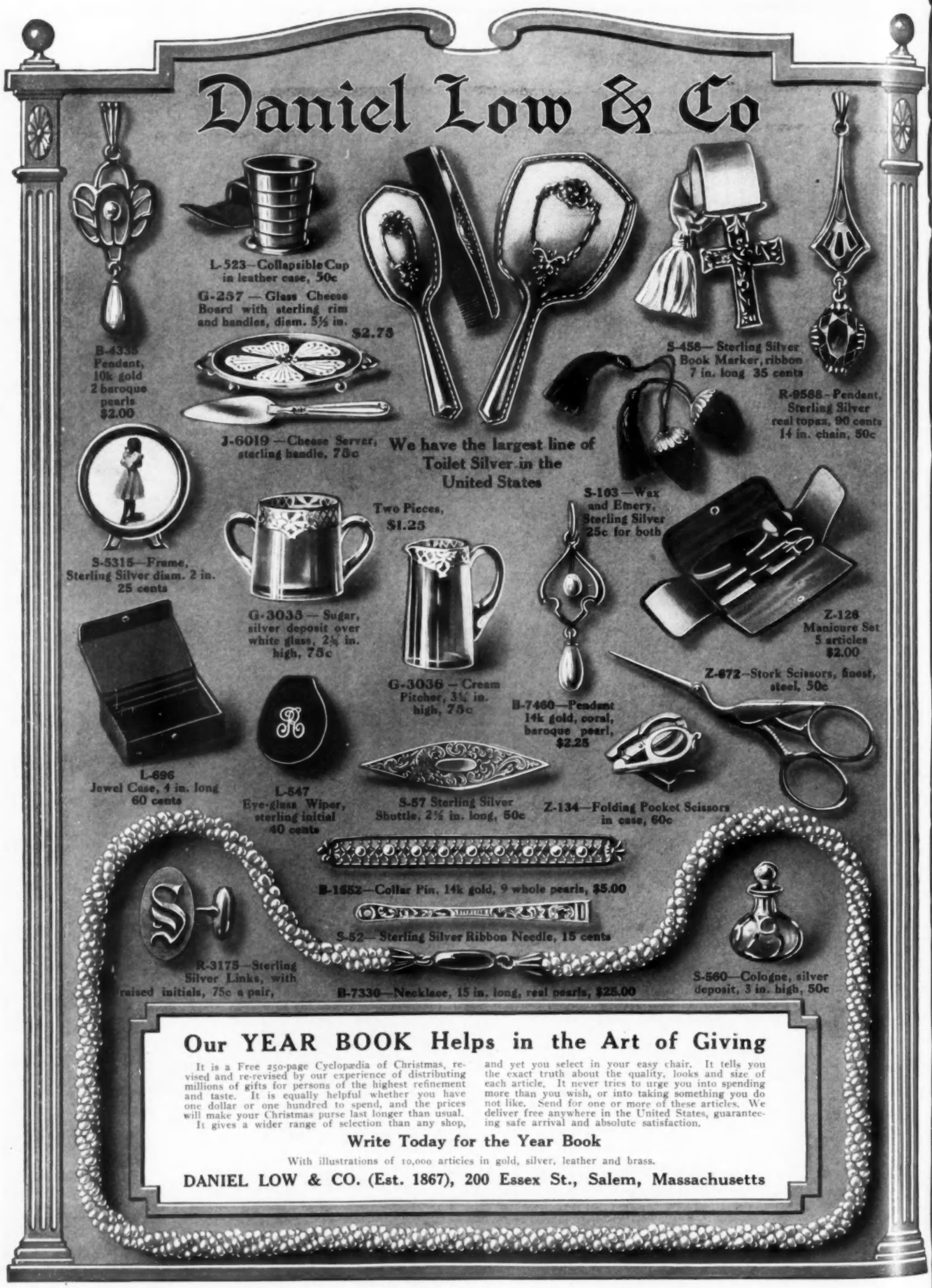
37 New Bond Street, London — **18 West 34th St., New York**

There is a Spirella Corsetiere in your vicinity. Write to The Spirella Company for her name and address.


Daniel Low & Co
L-523—Collapsible Cup in leather case, 50c
G-257 — Glass Cheese Board with sterling rim and handles, diam. 5½ in. $2.75
B-4335 Pendant, 10k gold 2 baroque pearls $2.00
S-458—Sterling Silver Book Marker, ribbon 7 in. long 35 cents
R-9588—Pendant, Sterling Silver real topaz, 90 cents 14 in. chain, 50c
J-6019 — Cheese Server, sterling handle, 75c
We have the largest line of Toilet Silver in the United States
Two Pieces, $1.25
S-103—Wax and Emery, Sterling Silver 25c for both
S-5315—Frame, Sterling Silver diam. 2 in. 25 cents
G-3035 — Sugar, silver deposit over white glass, 2¾ in. high, 75c
G-3036 — Cream Pitcher, 3¾ in. high, 75c
Z-126 Manicure Set 5 articles $2.00
Z-672—Stork Scissors, finest, steel, 50c
B-7460—Pendant 14k gold, coral, baroque pearl, $2.25
L-696 Jewel Case, 4 in. long 60 cents
L-547 Eye-glass Wiper, sterling initial 40 cents
S-57 Sterling Silver Shuttle, 2½ in. long, 50c
Z-134—Folding Pocket Scissors in case, 60c
B-1552—Collar Pin, 14k gold, 9 whole pearls, $5.00
S-52—Sterling Silver Ribbon Needle, 15 cents
R-3175—Sterling Silver Links, with raised initials, 75c a pair,
B-7330—Necklace, 15 in. long, real pearls, $25.00
S-560—Cologne, silver deposit, 3 in. high, 50c
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It gives a wider range of selection than any shop, and yet you select in your easy chair. It tells you the exact truth about the quality, looks and size of each article. It never tries to urge you into spending more than you wish, or into taking something you do not like. Send for one or more of these articles. We deliver free anywhere in the United States, guaranteeing safe arrival and absolute satisfaction.
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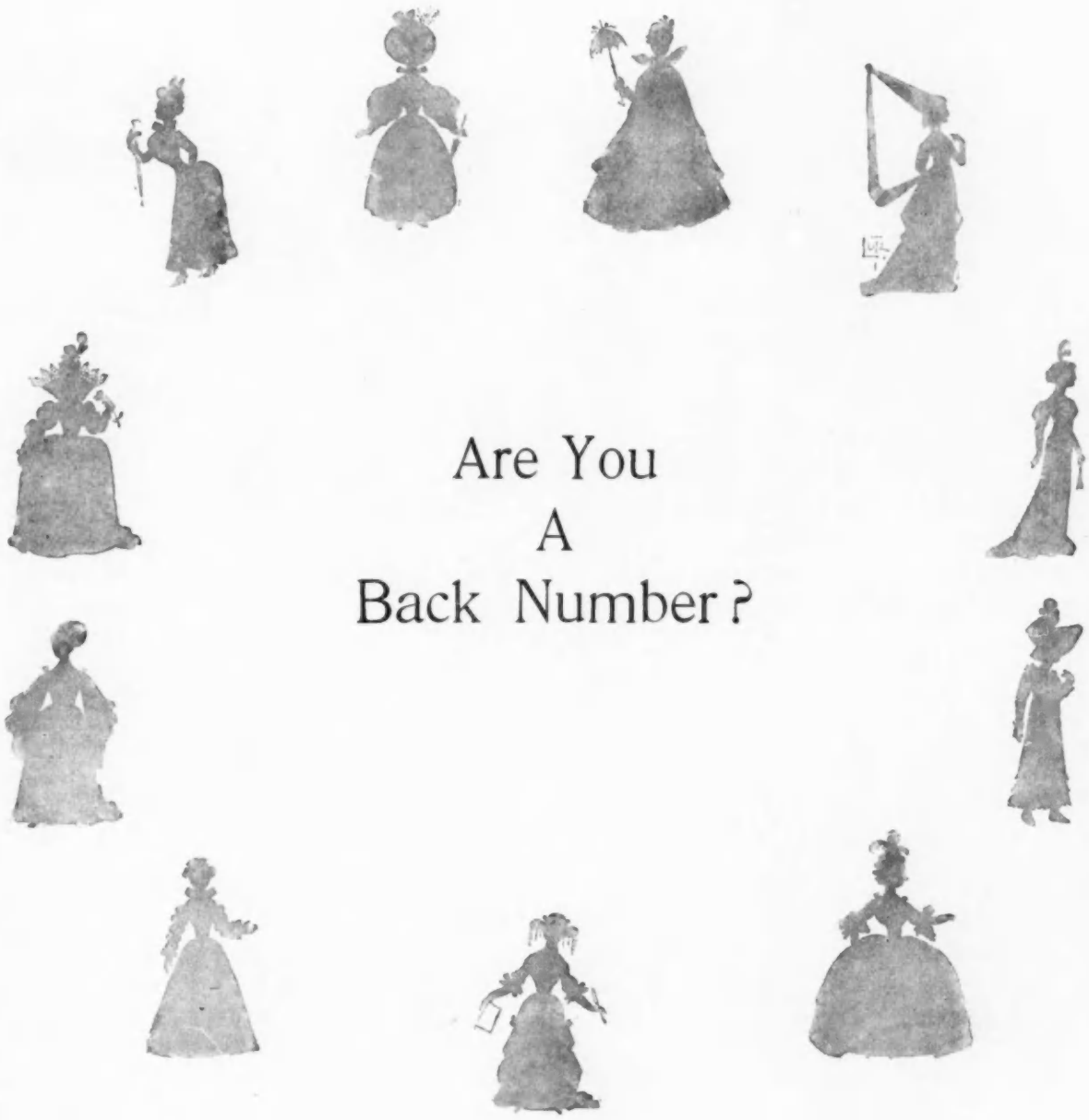

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Of course you are NOT. You must see LIFE every week, or argue yourself unknown. You are aware that LIFE is not only the leading humorous paper of America, but that recently it has begun printing colored pictures inside occasionally just to give an added zest. It is on sale every Tuesday at all news-stands, at the absurdly low price of ten cents.

But—now is the time to subscribe. For five dollars you can have it come to your address for one year, including the special Christmas number.

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Dramatic and Vanity Number

The next VOGUE will have a flavor of the stage, and will also describe the newest arts and artifices of feminine coquetry.

THE next VOGUE will be surprisingly full of intimate news of the leading plays and players—and to those of us who have ever felt the call of the footlights, it will have a particularly personal and intimate appeal.

The leading article in the next VOGUE came to us by a happy chance. Just before she sailed for America, Madame Simone—greatest of younger French actresses—accorded a special interview to our Paris correspondent. The interview took place at Madame Simone's charming residence at Trie-la-Château in Normandy. It is accompanied with full descriptions and illustrations of the beautiful toilettes, all designed by Cheruit, which Madame Simone is wearing in her American performances of "La Princesse Lointaine," "Le Voleur" and other plays in her repertoire.

PHOTOGRAPHS of the best dressed women on the stage will have an important place in the next VOGUE — including Mary Garden, Gaby Deslys, Margaret Anglin, Flora Zabelle, Grace George and Jane Cowl.

These photographs form a notable gallery of the styles adopted this season by the recognized leaders of fashion in the dramatic world.

The "vanities" in the next VOGUE are even more timely and interesting than they were in the corresponding Vanity Number a year ago. Here you will find all the subtle arts that make fair women fairer—all the luxurious accessories of the toilet of the modern belle—and all the fascinating trinkets which make her vanity box more mysterious and more alluring than even the fabled casket of Pandora.

Acquire the "Ask VOGUE" Habit

Have you ever thought of the many ways in which VOGUE can be of service to you? Until you acquire the "Ask VOGUE" habit you are not making the most of the opportunities we are so anxious to extend to you. Here are a few of the ways in which VOGUE can be of service:

VOGUE As an Authority On Dress

On all subjects relating to dress, the Editors of VOGUE have resources which are incomparably greater than are the resources of any single dressmaker or shop. VOGUE is mistress of every detail of feminine attire—the proper hat, coiffure, gown, wrap, corset, lingerie, stockings, shoes and accessories for every occasion from a woman's first year to her last. Do not waste time and money trying to solve questions of dress without expert assistance. There is a better way. "Ask VOGUE."

VOGUE As a Shopping Commissioner

We want you to regard the VOGUE Shopping Department literally as "your friend in New York." Whenever your local stores fail to satisfy you, merely entrust your errands to the experienced shoppers on VOGUE's staff. There is no charge for their services. Let them take your shopping worries off your mind. "Ask VOGUE."

VOGUE As a Social Authority

Whenever a social perplexity arises, VOGUE is able to settle it for you in accordance with the best usages of international society. No woman can hope to meet without assistance all the dilemmas occasioned by the complexities of modern life. When in doubt, remember that VOGUE is the court of last resort in every question of convention, manners, and etiquette. "Ask VOGUE."

VOGUE As a Guide to Decoration

To furnish a home in perfect taste is more difficult, and calls for more knowledge of a score of different arts than any other problem you are likely to encounter. Few women have enough leisure to acquaint themselves with every detail of the art of furnishing and decorating—yet, without knowledge of this kind, you cannot make the most of your home. Let VOGUE assist you to secure the best effects. "Ask VOGUE."

Space is lacking here even to hint at the many other ways in which VOGUE can help you. But if you will think of VOGUE more as a friend than a magazine—a cultivated, experienced friend who has literally at her finger tips the whole world of fashion and society—you can easily think of ways to enjoy the advice and assistance we are eager to place at your disposal. Address:

VOGUE - 443 Fourth Avenue, Corner Thirtieth Street - New York

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Ten Inch Upholstery is used on all closed car models of the 1912 Locomobile "Six." It is the most important improvement ever made in the direction of comfort in automobiles. It so completely absorbs shock and vibration that your chauffeur does not have to slow up for cross-walks, car-tracks, or rough spots in the streets. You can hardly realize that there are any rough spots—so delightfully does the car ride. Once you have tested the Locomobile "Six" Limousine, no other make will quite suit you.

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in the White House

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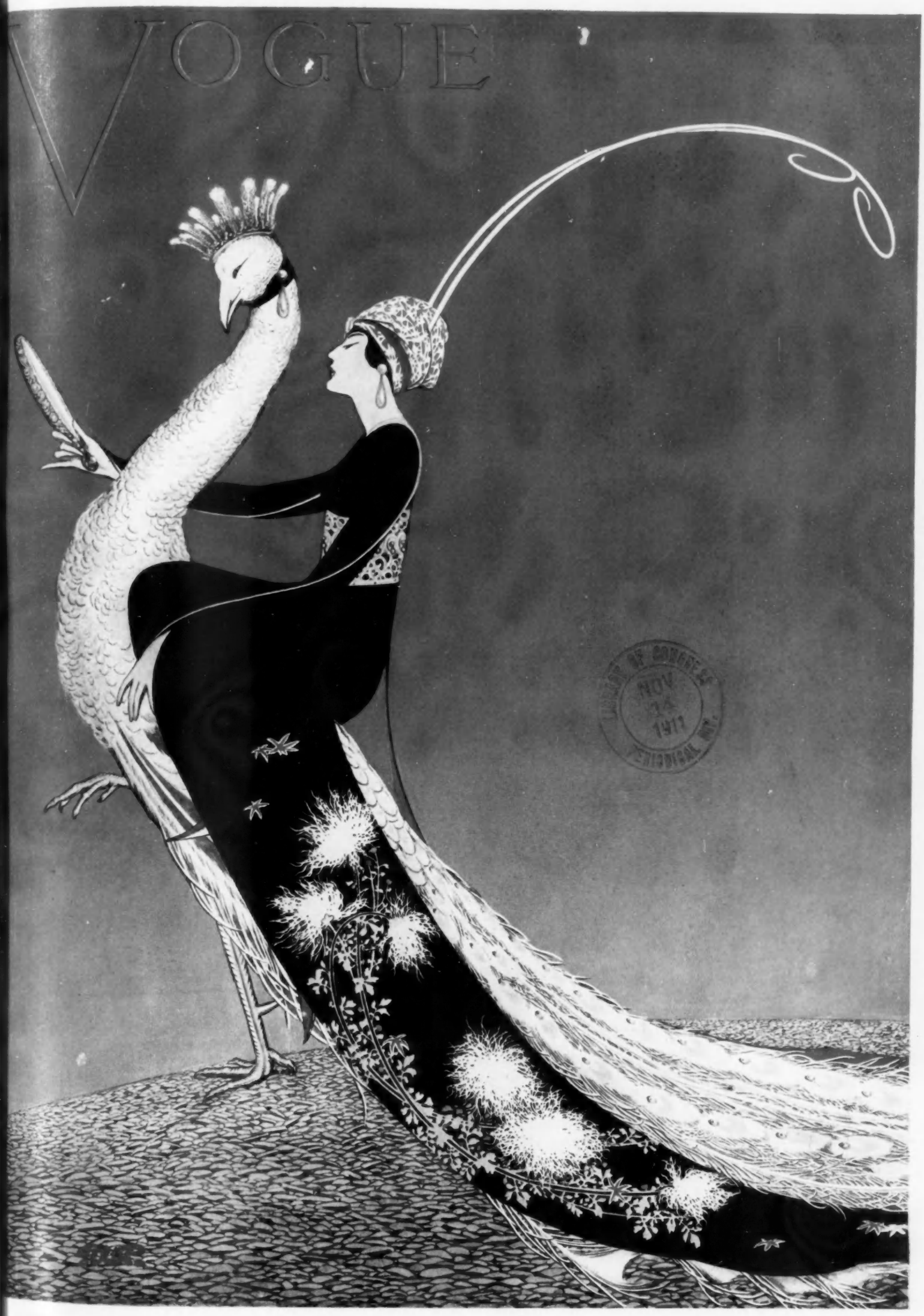
The Fine Arts That Produce The Fashionable Beauty Of Today



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Pure Soap

We use no artificial color. The olive oil in Palmolive alone produces that fresh, cool, green hue.

Palmolive is one soap that is perfectly pure. It contains no free alkali. So the natural oils of the skin are protected, and the skin is kept soft and smooth.

Lathers Freely in *Hard* Water

You have always longed for a soap that would give a smooth, free lather in *both* hard and soft water. You may have it if you use Palmolive.

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Because of the wholesomeness and purity of the imported oils used in Palmolive no strong perfume is *needed*. A delicate Oriental odor characterizes Palmolive.

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Palmolive remains firm even when worn down wafer thinness. Never mushy!

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Because of Palmolive's many uses—from bat Baby to improving Mother's complexion; becau lasts so much longer than any other; because o low cost as compared with its high quality, P olive is pleasingly economical.

You have many times paid MORE for s utterly lacking these delightful qualities.

Why not send two 2-cent stamps for sample free booklet, "The Easy Way to Beauty," NO

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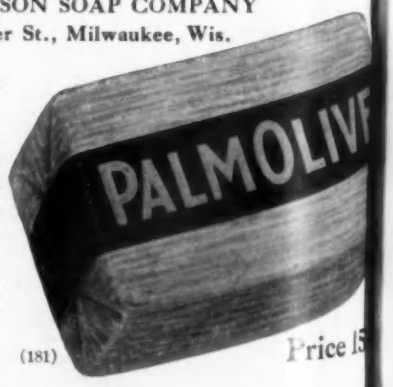

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Practically every drug store in the United States sells Palmolive Soap and Palmolive Cream! Your druggist will recommend it.

Send the band from a cake of Palmolive Soap and we will send you a generous facsimile jar of Palmolive Cream, postpaid.

Price 50c.

MIGEL QUALITY SILKS

THE better dressed women are discovering the secret of distinguished dress in "Migel Quality"—which provides a silk for every occasion and keeps you a twelvemonth ahead of the fashion. Notable numbers are:

Tourist Silks—
Where utility meets style

Pussywillow Chiffon Taffeta
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Looks like cobweb—
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Madame Butterfly
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and many original productions in bordered effects.

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Pneu Form

The Pneumatic Dress Form that Reproduces Any Form

MAUD WEATHERLY BEAMISH, in her article "Hunting The Fashions," appearing in the Saturday Evening Post of July 29th, of this year, says:

"I found that the French modistes do not cut from patterns. They build upon the human form, as an artist paints a portrait. First of all, a lining is fashioned upon the purchaser and pinned into shape until it fits as though she had been poured into it. It is then placed on a *pneumatic form* and filled with air. In this manner exact measurements are obtained. When the customer is a 'regular' this form is kept and carefully numbered, so that dresses can be ordered at any time from any corner of the globe; and in nine cases out of ten, unless the person has grown fat or thin, the production will be as satisfactory as though she had been in Paris during the making and had had the customary number of fittings."

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PNEU FORM stands for any member of the family *by simply changing the waist lining*. The standard rod can be extended to any desired height for the fitting and draping of skirts. *Pneu Form* leaves you free to attend to social or other duties while your waists or gowns are being made.

When not in use *Pneu Form* may be deflated and packed in its own base, size 12 x 14 x 4 inches.

Call and see demonstration or write for descriptive booklet C-54.

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Pneu Form

Made and sold only by the

Pneu Form Company

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Misses' Dancing and Afternoon Gowns at SPECIAL PRICES.

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Illustrating the newest and most exclusive models of Women's, Misses', Girls', Young Men's, Boys' and Infants' ready to wear apparel, at popular prices.

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Best & Co.

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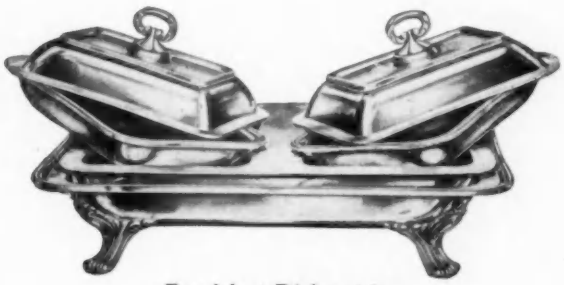

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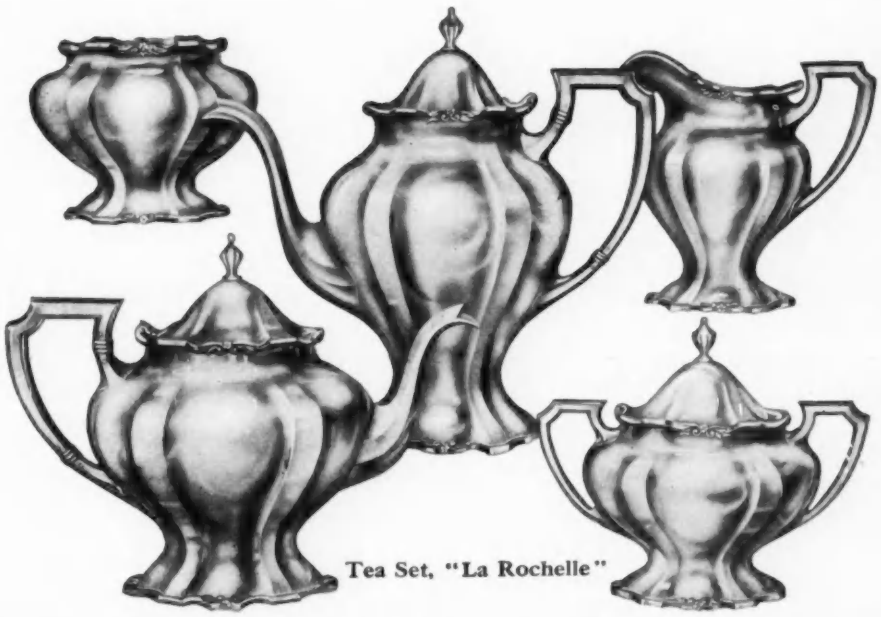
Vase, "La Rochelle"



Tea Set, "La Rochelle"

"A Friend in New York"

Suppose a friend in New York came to you and said:

"Don't trouble yourself about buying your Christmas gifts this year. Let me attend to all the details. Here is a big, illustrated list of all the best Chriftmas gifts offered by the leading shops of New York. Read the list over at leisure and pick out something appropriate for every one you wish to remember. After you have made your selections, I will buy them for you—without making any charge for my services—and you needn't do a bit of the tiresome shopping yourself."

Wouldn't you consider that a very handsome offer? Your gifts would be as individual as ever, because you had picked them out yourself. They would be even *more* acceptable than in former years, because you would have carefully selected them in the quiet of your own home instead of in the confusion of the Christmas shops.

And suppose, too, that you were living in a town far from the great metropolitan shops. Your choice would therefore be necessarily limited to a few articles in the local stores—articles which all your friends are sure to have seen—and priced—themselves. You couldn't buy for them anything very *new*, could you?

But if the friend who kindly offered to do your Christmas shopping lived in New York, and knew all about the New York shops, she could easily buy gifts for you which nobody in your town could possibly have seen before Christmas.

Everything considered, this would be a splendid opportunity—if it only came true!

Don't imagine it will never come true. You *have* a friend in New York, who knows all about the New York shops, and who is ready and eager to do your Christmas shopping for you. Just read the next issue of VOGUE and especially the special offer on the page headed

"Let Vogue Do Your Christmas Shopping."

Notice that this is in every sense of the word a *friendly* offer—because there will be no charge for this service.

If you will act on the hint contained in that page, you can make this Christmas a memorable one for your friends, and you can also save yourself an almost incredible amount of effort and worry. There are all sorts of good things for you in the next issue of VOGUE. Pages and pages of gift suggestions, superbly illustrated, making it easy to order an appropriate gift for everyone whom you wish to remember.

Tell your newsdealer to reserve a copy of the December 1st VOGUE for you. He will do it if you warn him in time—otherwise you run a serious risk of finding his whole supply sold out.

Dated December 1st — Price 25 cents

If you are a *very* forehanded person, you have doubtless already begun to make your Christmas plans. If you will write us immediately and outline your requirements, we shall be pleased to make a preliminary excursion through the shops in your behalf—and we think we can buy many things at once, before the shops are filled with their regular holiday throngs. Please address

Christmas Shopping Department

VOGUE, 443 Fourth Avenue, New York

P. S.—VOGUE itself makes a splendid Christmas gift for every woman who likes distinctive fashions, reliable news of the London, Paris and New York shops, and all the other features which distinguish VOGUE from other women's magazines. We are preparing a handsome Christmas card, which will go with your compliments on Christmas morning to the friend to whom you are giving VOGUE. The following twenty-four issues of VOGUE, beginning with either the December 15th or January 1st number, will serve as twenty-four separate reminders of yourself and your thoughtfulness. Merely send us $4, with your own name, and the name and address of your friend.

Daniel Low & Co
B-4335 Pendant, 10k gold 2 baroque pearls $2.00
L-523—Collapsible Cup in leather case, 50c
G-257 — Glass Cheese Board with sterling rim and handles, diam. 5½ in. $2.75
J-6019 —Cheese Server, sterling handle, 75c
S-458— Sterling Silver Book Marker, ribbon 7 in. long 35 cents
R-9588 - Pendant, Sterling Silver real topaz, 90 cents 14 in. chain, 50c
We have the largest line of Toilet Silver in the United States
S-5315—Frame, Sterling Silver diam. 2 in. 25 cents
Two Pieces, $1.25
G-3035 — Sugar, silver deposit over white glass, 2¾ in. high, 75c
G-3036 — Cream Pitcher, 3¾ in. high, 75c
S-103 —Wax and Emery, Sterling Silver 25c for both
Z-126 Manicure Set 5 articles $2.00
Z-672—Stork Scissors, finest, steel, 50c
B-7460—Pendant 14k gold, coral, baroque pearl, $2.25
L-696 Jewel Case, 4 in. long 60 cents
L-547 Eye-glass Wiper, sterling initial 40 cents
S-57 Sterling Silver Shuttle, 2½ in. long, 50c
Z-134—Folding Pocket Scissors in case, 60c
B-1552—Collar Pin, 14k gold, 9 whole pearls, $5.00
S-52— Sterling Silver Ribbon Needle, 15 cents
R-3175—Sterling Silver Links, with raised initials, 75c a pair,
B-7330—Necklace, 15 in. long, real pearls, $25.00
S-560—Cologne, silver deposit, 3 in. high, 50c
Our YEAR BOOK Helps in the Art of Giving
It is a Free 250-page Cyclopædia of Christmas, revised and re-revised by our experience of distributing millions of gifts for persons of the highest refinement and taste. It is equally helpful whether you have one dollar or one hundred to spend, and the prices will make your Christmas purse last longer than usual.
It gives a wider range of selection than any shop, and yet you select in your easy chair. It tells you the exact truth about the quality, looks and size of each article. It never tries to urge you into spending more than you wish, or into taking something you do not like. Send for one or more of these articles. We deliver free anywhere in the United States, guaranteeing safe arrival and absolute satisfaction.
Write Today for the Year Book
With illustrations of 10,000 articles in gold, silver, leather and brass.
DANIEL LOW & CO. (Est. 1867), 200 Essex St., Salem, Massachusetts

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Furriers and Importers

16, 18 and 20 West 32nd Street [our only address]

New York City

Exceedingly attractive new models in Broadtail, Sealskin, Caracul and Mole.

Coat in Caracul and Skunk

Motor Coats and Furs for Motoring of every description

A trial of any of the following styles of "ESCO" HOSIERY will prove their superiority

STYLE	DESCRIPTIONS	PRICE
6961	*Medium weight real English lisle hose, double garter top, double sole, heel and toe. Exceptionally clear thread, strong and elastic. Black only. Per Pair,*	50c
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833	*Sheer threadsilk hose, mercerized lisle double garter top lisle reinforced sole, heel and toe. Black only. Per Pair,*	50c
9870	*Medium weight highly mercerized lisle hose. Shaped top. Double garter top, triple-spliced sole, heel and toe. Black only. Per Pair,*	50c
4957	*Gauze weight highly mercerized English lisle, double garter top, four-thread splicing at sole, heel and toe. Black only. Per Pair,*	50c
1600	*Threadsilk hose, 29 inches long, deep lisle shaped top, reinforced lisle sole, heel and toe. Black and all colors. Per Pair,*	$1.00

Ask for "ESCO" HOSIERY at any good store and insist on seeing the "ESCO" stamp on the feet.

Write us that you wish the catalogue and we will send it to you, free of charge.

Henry Schiff & Co.
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Meüller-Graves

Gowns of Distinction

Artistic interpretations of correct style—*not merely correct style itself*—is the distinctive touch which individualizes Meüller-Graves costumes.

Individuality, with elegance and dignity, *sans* noisiness, is the difficult thing which we do well.

Simple dresses, unusual wraps, costumes, suits, blouses.

22 West 39th St., New York

S and X

Wearing Apparel

SHELL PINK imported mandarin coat, exquisitely embroidered in blending shades. Latest model. Never been worn, perfect condition. Full 36 bust. Cost $85; sell $35. No. 454-A.

WANTED: Scraps genuine sealskin suitable for hat. Give amount and price. No. 75-B.

WANTED: Long, black coat, broadcloth preferred. Size 34; length not less than 55 inches. Must be light weight and up-to-date. Price must be reasonable. No. 76-B.

COPENHAGEN blue serge tailored princess; $12.50. Terra-cotta broadcloth cutaway tailor suit with matching blouse and turban. Bust 36; skirt 42; sell $28. C. O. D. on approval. No. 457-A.

FOR SALE: Amethyst or violet velvet tailored gown, in perfect condition, elaborately embroidered skirt and coat. Waist of violet chiffon over dahlia satin with same velvet and dull silver. Artistic; beautiful. Size 38. Cost $200; sell 3 pieces $55. No. 461-A.

FOR SALE: Afternoon gown and hat. Paquin green and brown and dull gold. Hat of brown tulle and green plumes. Cost $200; sell $50. In good condition. Size 38. No. 462-A.

FOR SALE: Elaborately embroidered dinner gown in electric blue paillettes, Drecol model. Original price $250; now $50. Size 38. No. 463-A.

FOR SALE: Chinchilla stole and muff, very handsome, worn carefully short time, perfect condition. Cost $500; sell $250. No. 464-A.

FOR SALE: Genuine ermine neckpiece. Never worn, new; $15. Duchess lace hat insets of Rose point; $10. Deep square yoke with collar attached. Baby crest lace of unusual design; $10. No. 465-A.

CHOICE real black Chantilly very fine net exquisite design Shawl. Bertha sleeves, flounces splendid for gown. Valued by experts at $2,000. Would sell for $1,500. No. 466-A

OLD rose point lace shawl, in perfect condition—triangular shape, four by six feet. Suitable for drapery on evening gown or wedding veil. Cost $1,000; sell $400. No. 467-A.

FOR SALE: Three quarter embroidered black cloth coat with crêpe collar and buttons, never worn; size, 38 bust. Also two handsome Japanese embroidered bed spreads. No. 468-A.

Furniture, Etc.

OLD French walnut and burled furniture, claw feet. Arm chair $15; 3 side chairs $10 each; sofa $15. Old gold hand china tea set, 43 pieces $25. Old Sampler, ornate, 17 x 21½ in., 1817, $25; Blue and white woven quilt, $12. 11½-in. pewter flagon marked, eagle, Boardman, $8. 8-in Wedgwood jug $8. Brass candlestick, 7 branches, 17 in., $10. No. 459-A.

Professional Services, Etc.

SITUATION wanted by single young man of thirty as companion or private secretary. Cultured, refined and highly educated. Has traveled extensively. Has excellent business experience. No. 107-C.

A LADY of refinement desires a position as traveling companion to lady or family going to California or abroad. References given. No. 108-C.

YOUNG lady would like to superintend the practice of piano pupils or teach children. No. 109-C.

ENGLISH lady, age 35, salary $500, not afraid of work, will do anything in or outdoors except teaching. Capable housekeeper, likes children. Can ride, golf, sing, photograph. Present position companion chaperon young titled ladies on Continent. Exceptional linguist. Splendid references. Correspondence invited. No. 104-C.

A LADY of unquestioned social position, wide experience, speaking several languages, with highest recommendations from England and this country, wishes to find a position as chaperon, companion, housekeeper or private secretary. Especially adapted to chaperon and educate young girls abroad. No. 110-C.

A CULTURED and intellectual young lady of excellent Southern family and good social position wishes to be a private secretary or companion. No. 106-C.

Miscellaneous

FOR SALE: Gorgeous hand-embroidered Spanish shawls, reversible, long fringe. One champagne, one dark brown, one lavender. All embroidered in bright flowers. One pale green embroidered in white flowers, white fringe. Suitable for opera coats or gowns; prices $125 to $300. Also diamond sunburst; cost $800; sell for $400. One antique coral set, 5 pieces, $200. No. 455-A.

FOR SALE: Fruit piece, size 8 x 10 inches, handsomely framed by A. Prever. An eiderdown quilt made from the skin of the eider. Rare, price $250. No. 458-A.

FOR SALE: Beautiful antique Italian lace spread, size 3½ yards by 3 yards, 14 inches. Bought by connoisseur in Florence. Price $300. No. 456-A.

A GREAT sacrifice, fine gold chain, 49 inches long, set 21 brilliant blue white diamonds, ¼ carat each; $1,200. May be seen by appointment. No. 469-A.

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to "S & X" Advertisements

In replying address "S & X" Department, Vogue, 443 Fourth Avenue, stating your offer clearly and briefly, giving number of advertisement and enclosing two cent stamp. Your offer will then be communicated to the advertiser. Immediately upon receipt of her reply Vogue will notify you of the advertiser's decision.

Articles mentioned in the "S & X" advertisements are not for inspection at the office of Vogue. Follow these rules, but if they do not cover your case write to Vogue for further particulars. Enclose no money in your first reply. Wait till you hear from Vogue whether or not your offer has been accepted. If an offer to purchase is accepted, a money order, certified cheque or draft payable to Vogue should be sent to the "S & X" Department. Vogue will then request the advertiser to forward, express prepaid, the article to you for inspection. If you are satisfied, notify us and we will forward the money to the advertiser.

If the article is not satisfactory return it to the advertiser, express prepaid, and Vogue will return your cheque.

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Three Fifth Ave., Hosiery Shops—230, 481 and 588 Fifth Ave., N. Y.

Suggestions *of* Smart Hosiery *for* Fall *and* Winter Wear

For twenty-five years Peck & Peck have sold Nothing but Stockings. They make a specialty of matching any gowns and slippers and can deliver any color not in stock, perfectly matched in a few days.

By sending us reference we will send a selection of hosiery and charge them to you. If not what you wish you may return part, or all of them. By doing this you many times get a better assortment to select from than if you made a personal selection, as we take special pains to send our newest and best selling goods.

Mail orders promptly filled on receipt of money order or New York draft.

No. 29. Very transparent, bright, thread silk stockings; black, white, or any shade, with self or any color embroidery. $3.50 the pair.

No. 30. Very handsome quality of ladies' gauze thread silk stockings; black, white and colors, with self embroidery. $5.00 the pair.

No. 31. Fine quality lisle thread sox, in the new steel gray and other mixtures, with hand-embroidered black clocks, excellent wearing, and very elastic. Special 69c. the pair or $4.00 for half-dozen. Also at this price, the same design, as No. 38.

No. 32. Very best quality of French shot silk and lisle sox, black shot with white, embroidered in different colored fancy clocks. Best wearing sox made. Price $3.50 the pair. Same, without the clocks, $2.50 the pair.

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No. 34. Finest quality of English Derby Rib, Morley's cotton stockings, for Children. Very soft and durable. Black, white and tan. $1.50 the pair.

No. 35. Children's 7-1 rib, fine quality, full fashioned, French lisle stockings; black, white, also tan. All sizes; 85c. the pair.

No. 36. Very thin, bright thread silk, hand-embroidered stockings; Butterfly pattern. White, black, also colors, with self or any color embroidery. Special, $5.00 the pair.

No. 37. Heavy-weight French silk sox, with a new wide hand embroidered clock, black, also colors. $3.50 the pair.

No. 38. The best grade French hand-made shaded silk and lisle sox, with a heavy stripe, woven about one inch apart; colors, black with white, red, green, Yale, purple, or tan; also in the solid black. Price, $2.50 the pair.

No. 39. The new Spider and web pattern, embroidered on a bright thread silk stocking, gauze or medium weight. Black with self or any color embroidery. Price, $4.00 the pair.

No. 40. Ladies' finest silk stockings, black with self or any color embroidery. New Persian pattern, very smart. Price $3.50 the pair.

The above designs are all entirely PECK & PECK'S own and newest creations

Try **PECK & PECK'S** Warranted Stockings of the best quality of silk; all colors, white or black. They do not drop stitch or ladder. Price, $2.50 the pair.

PECK & PECK'S Special Shaded Self-Striped Sox for Men, pure silk, lined with cotton, with pure silk ties to match. This is an exceptional value. The set, $1.15.

A trial of PECK & PECK'S Children's School Stockings will convince you of their unusual values. They sell the very best qualities possible for 25c., 35c. and 50c. a pair.

New York's Exclusive Hosiery Shops

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METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

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"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

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"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

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Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shaddle, 38 W. 33 St. Tel. 7357 Mad.

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Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

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High class cleaners and dyers.

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Mrs. M. Busse, 766 Madison Ave., N. Y., announces a special reduction for the fall and winter on all tailor-made Suits, Evening, Street, Reception and Dinner Gowns, prices $60 up.

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Tailors, Dressmakers, Furriers and Hat Makers.
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SHOPPERS' AND BUYERS' GUIDE

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VOGUE *443 Fourth Avenue* *New York City*

SHOPPERS' AND BUYERS' GUIDE

Silk Hosiery

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"Onyx" Trade Mark Hosiery

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106.—Women's "*Onyx*" Pure Thread Silk—Extraordinary Value—Best Made in America, every possible shade or color—Black, White, Tan, Gold, Copenhagen Blue, Wistaria, Amethyst, Taupe, Bronze, American Beauty, Pongee—all colors to match shoe or gown. Every pair guaranteed.

$2.00 per pair

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$1.00 per pair

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Sold at the quality shops. If your dealer cannot supply you, we will direct you to nearest dealer. Write to Department I.

Lord & Taylor *Wholesale Distributors* *New York*